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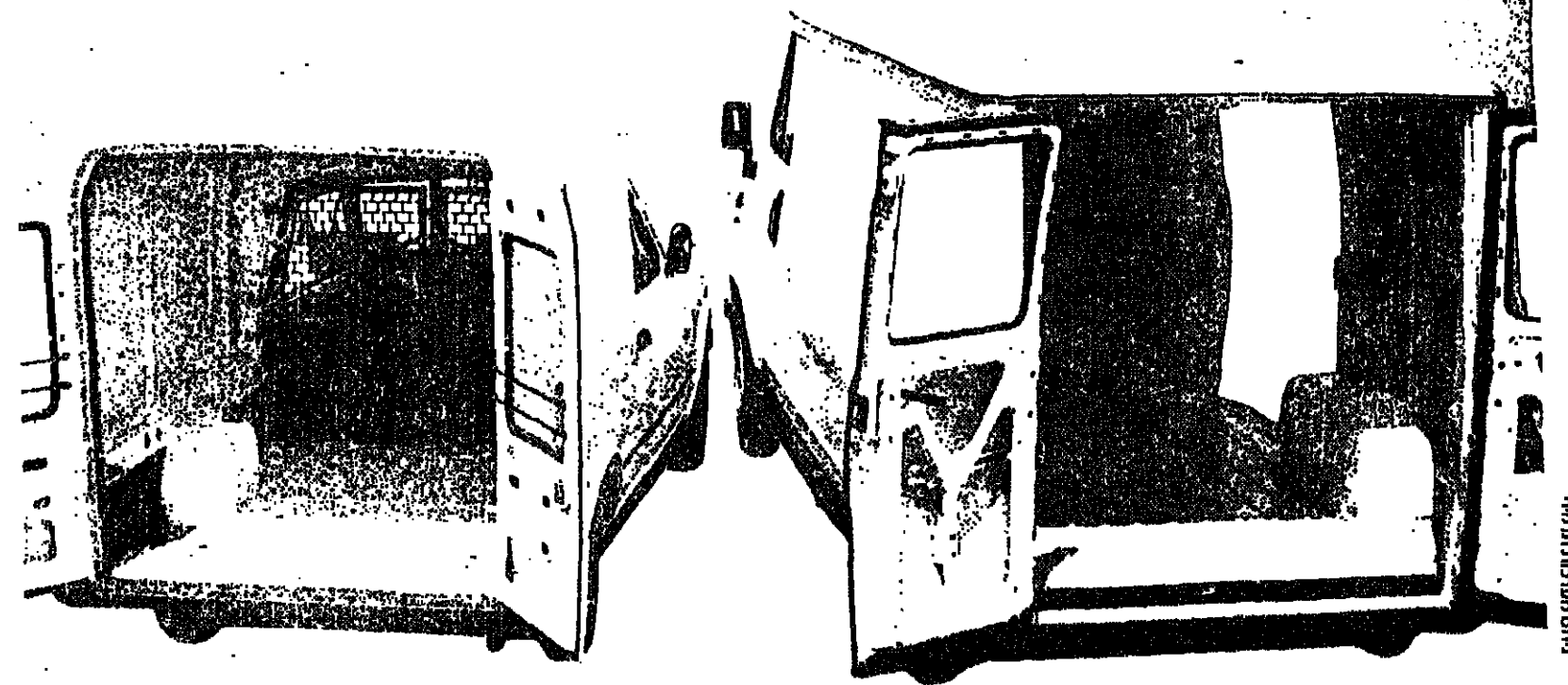
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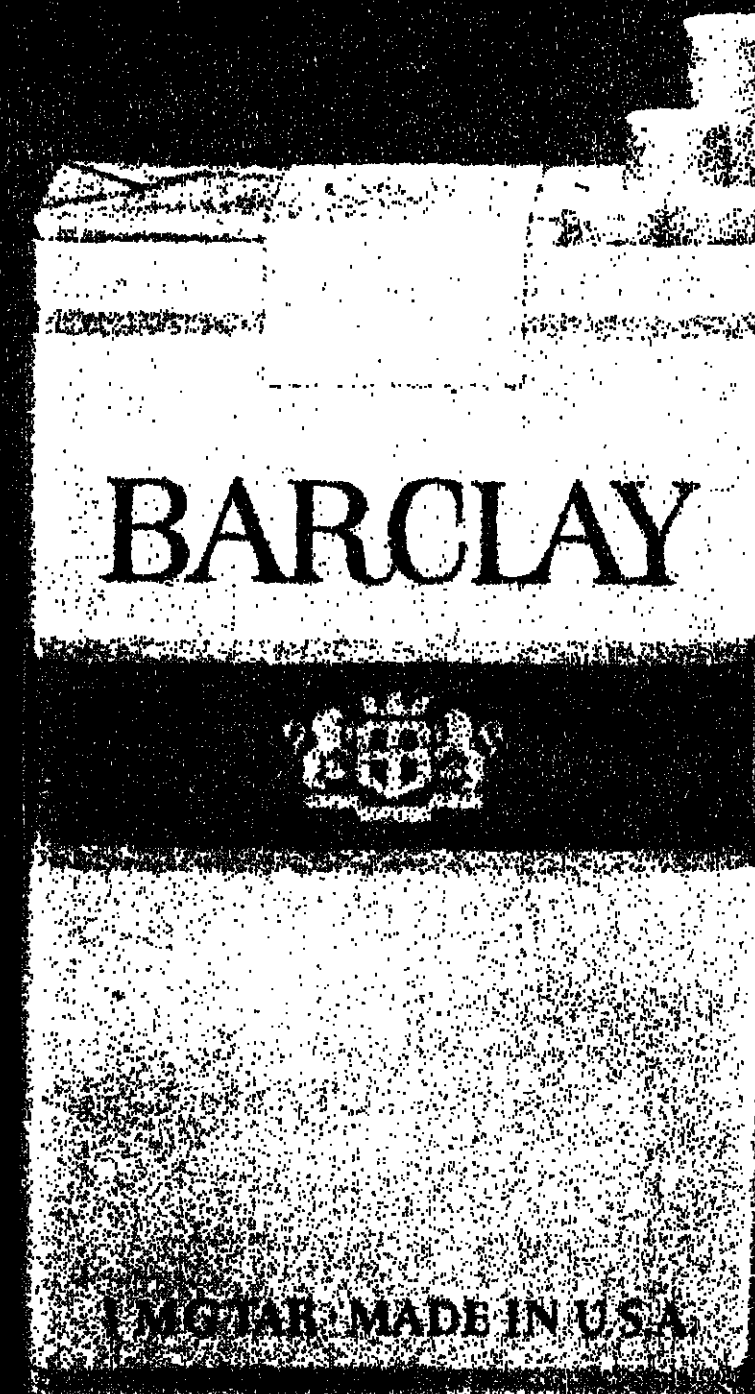
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JORDAN and the PLO seem like the proverbial couple who cannot live together but cannot live apart either. No sooner had King Hussein's government announced (on April 10) that the negotiations it had been conducting with the PLO since October last year had broken down, than both sides declared that there was not really a break and that — a little sooner or a little later — contacts would be resumed.

It seemed like a replay of the many rifts and reconciliations between Hussein and Arafat between 1968 and 1970, or between Hussein and Arafat's predecessor, Ahmed Shukeiri, between 1964 and 1967. The most spectacular of these, Hussein's and Shukeiri's public embrace on May 30, 1967, in Cairo, in Nasser's presence, is probably remembered vividly by many Israelis when they think back to the "waiting period" preceding the Six Day War.

To understand what was special about the cycle of Jordanian-PLO talks from October 1982 to April 1983, one must recall the mood that existed at the outset of that period. The PLO had just been forced out of Beirut: almost simultaneously, President Reagan came out with his peace plan for the Middle East. Shortly afterwards, in mid-September, the Arab heads of state reconvened for the second session of the Fez summit conference (whose first session had dispersed in utter disarray in November 1981) and unanimously adopted the "Fez principles" for a regional settlement.

On the face of it, the Reagan plan and the "principles" were incompatible: the latter affirmed the role of the PLO and the need for a fully independent Palestinian state, the former denied both. But there was some common ground in the denial by both of ultimate Israeli control over the West Bank and the Gaza Strip. Indeed, the Fez resolutions themselves seemed to hint at the possibility of bridging the gap between the two by speaking of the desirability of exploring "other" proposals.

KING HUSSEIN came away from Fez greatly encouraged. In his reading, the summit (if taken in conjunction with the Reagan plan) had given him a mandate to enter the peace process and to resume the role of the Palestinian problem which the 1974 Rabat summit resolutions had taken away from him and which — in his view — the Camp David Accords had not done enough to restore.

The PLO, coming to Fez fresh from the shock of losing South Lebanon and Beirut, had not been in a position to protest. More significantly, Syria, in the immediate aftermath of its own war-time calamities, seemed to have lost the veto power it had wielded so very successfully a year before at the first session of the Fez summit, when it had scuttled — virtually single-handed — the Fahd plan (the progenitor of the "Fez principles").

Hussein must have felt that the shuffles that had constrained him for nearly a decade had now fallen away. The new mood in Amman was attested to most tellingly in a speech he made on September 20, 1982, soon after his return from Fez. "Jordanian-Palestinian unity," he said, would "continue forever." The Palestinian cause was "a Jordanian-Palestinian one before it is an Arab one" and Jordan would "not allow anyone...to interfere in it." In a single phrase, Hussein thus invalidated the basic significance of the 1974 Rabat decisions, viz., that

Ambivalent embrace

The latest PLO-Jordan 'split' must be seen against a background of 50 years of confrontation and cooperation between the Hashemites and the Husseinis. DANIEL DISHON describes the symbiosis in which the two sides are locked.



the PLO was the "sole legitimate representative" of the Palestinians, and that it was within the competence of an all-Arab meeting to endow it with that mandate.

IF JORDAN'S position had changed in the wake of the war in Lebanon, so had the PLO's. It had not only lost its South Lebanese mini-state and its surrogate capital of West Beirut, but had also lost (as it had done once before, in the aftermath of the Black September of 1970) its presence among a major concentration of Palestinians and its access to a stretch of the Israeli border. Only a renewed presence in Jordan — however tenuous, however dependent on Amman's goodwill — could now compensate the PLO for that loss.

Achieving that might also lessen the PLO's dependence on Syria, against which some PLO leaders, notably Arafat himself, had strained for years. Furthermore, decreased dependence on Damascus would spell greater freedom of action for Arafat within the PLO with regard to those leaders (George Habash, Ahmed Jibril and a few others) who continued to regard Syria as the PLO's principal, or only "strategic ally" even after Damascus failed to protect the organization in Lebanon in 1982.

Most weighty of all, however, was the chronological proximity of the evacuation of Beirut, the Reagan plan, the "Fez principles" and the new tenor of Hussein's statements. They conveyed to Arafat that a settlement in the West Bank was now imminent; that it was being promoted by those actors on the Middle Eastern scene most hostile to the PLO (Israel's opposition to the Reagan plan was dismissed as a bit of play-acting intended to obscure the actual collusion with the U.S.); and that nothing worse could now happen to the PLO than a set-

tlement reached over its head and in its absence. To get into the act meant working with Jordan, and if working with Jordan necessitated humiliating himself somewhat before the 1970 "butcher of Palestinians," then that was the way it had to be.

The first stage of Amman talks seems to have revolved primarily round the matter of a Jordanian-Palestinian confederation. The Jordanian government's statement of April 10 let it be understood that agreement had actually been reached on this point. This is probably the truth, but not the whole truth. For a sign reading "Confederation" to be placed in the window was indeed in the interest of both parties, but the reality they expected to emerge behind the sign was not the same.

Jordan expected ultimate authority to be vested in Amman and in the present Hashemite establishment there just as Hussein had envisaged in an earlier plan, his 1972 scheme for a federation of both banks of the river. Arafat, for his part, believed that the window sign would be useful as a front behind which a PLO state could grow until it was powerful enough to put up his own name.

Hence the PLO proposal for a PLO state to be set up first, and only then to form a confederation with Jordan, while Amman's position apparently was that the Palestinian half of the confederate body should be helped into being by confederate authorities already in existence.

ULTIMATE CONCEPTS of the confederal link being contradictory, discussions then shifted to an issue which could be dealt with as ostensibly procedural: the question of representation at future peace talks. Amman was pressing for a basically Jordanian delegation to be joined by individual Palestinians who

would reflect PLO views but not formally represent that body. The PLO held out for parity and equal status.

Both issues had sharply negative implications for the PLO, in that they signified a retreat from its traditional attitudes. A confederation — however it came about and whatever constitutional details would eventually be worked out for it — was of necessity less than a fully independent state. And a joint delegation — whatever its precise composition — must call into question the PLO's status as "sole" representative of the Palestinians.

For Arafat to have discussed them (or, according to the Jordanian version, to have actually agreed to compromise solutions for them) attested to his deeply pessimistic assessment of the PLO's overall situation in the initial post-Beirut period.

Assuming that the composition of the delegation could be agreed upon, what terms of reference was it to be given? Was it to deal on the basis of the Reagan plan? Was it to try to close the gap between that plan and the "Fez principles"? Or was it to regard the latter as the utmost limit of possible Arab concessions?

All the indications are that Hussein and Arafat had agreed on the middle position: the delegation should hold out for an "improved" version of the Reagan plan, designed to bring it closer to the "principles." This was the rationale for their proposal that a new summit conference (the third session of the Fez meeting) should be convened for the express purpose of giving all-Arab approval to their position and thereby relieve them of the terrible onus (in the Arab view) of having come out for a compromise.

The Palestinian-Jordanian talks having broken down, the summit became pointless and is now indeed unlikely to take place.

THE POTENTIAL pitfalls of the talks must have been fully known to Arafat when he entered them last October. What, then, has changed in his perception of the situation between then and the moment in April when he came to prefer their collapse, even though virtual agreement had already been reached between him and the King? Three main points can be adduced:

In April, an American-Jordanian-Israeli agreement on the West Bank no longer looked likely. The PLO had come to understand that Jerusalem's opposition to the Reagan plan was more than a tactical game. The "danger" of a settlement without it was past, and the flexibility Arafat had deemed necessary last autumn to prevent it was no longer called for. It was this shift that prompted the inclusion of the most bitter, most resentful clause in the Jordanian statement of April 10: while Jordan, it said, had acted to stop, at the last possible moment, "the de facto annexation" of the territories, the PLO had now shown that it "did not give priority to saving the land, thus sending us back to where we were in October 1982."

Opposition to Arafat's course had been growing within the PLO while the talks were proceeding. Most groups other than his own al-Fatah, backing for Arafat was obviously not universal either. At the last moment — just as had happened on many earlier occasions — Arafat placed the preservation of PLO unity higher than a potential political gain available to him at the risk of a split. Unlike in the past, public opinion in the West, as well as some

Arab leaders, seemed to take notice that Arafat was not a leader capable of delivering — not even when his own judgement urged him to do so.

Syrian pressure on the PLO had been mounting. Damascus had been opposed to any PLO rapprochement with Jordan even well before the 1982 war. It objected strenuously to the opening of the Arafat-Hussein talks in October last year, but its standing in the Arab world was then at a low ebb, which did not lend weight to its protests.

But as, over the following months, Israel became bogged down in Lebanon and the Soviet Union came forward belatedly to give Damascus a boost, Syria started its comeback. It gradually stepped up its anti-Jordanian propaganda as well as its pressure on the PLO. It made full use of the anti-Arafat sentiment among the various PLO groupings and exploited the fact that most of the PLO men still bearing arms (including most remaining Fatah combatants) were under Syria's thumb, either in Syria itself or in the Syrian-held parts of Lebanon.

By early April, Radio Damascus reports of the Amman talks spoke of the Jordanians as "agents" seeking to impose "surrender and impotence" on the Arabs. When the talks collapsed, the Syrian press rejoiced that the "plot" had failed, but called on the government to remain vigilant, lest a new attempt be made to accommodate the Americans.

The last turn of events is thus a major success for Syria and marks the restoration — in large measure — of that veto power over Arab events which Damascus had so forcefully demonstrated in 1980 and 1981, but had — temporarily — lost in the second half of 1982.

THE APRIL 10 statement brought to a close one cycle — a particularly dramatic and incisive one — in Palestinian-Jordanian relations. By all accounts, however, a new cycle is now in the offing.

The confrontation that started almost half a century ago under the Multi of Jerusalem, Haj Amin al-Husseini and the Emir Abdullah of Transjordan, was obviously still "unfinished business" for Abdullah's grandson Hussein and for the Multi's kinsman Arafat (even though the latter had deemed it polite to shed the Hussein name).

In the last analysis, both hold that Palestine is Jordan and Jordan is Palestine. Hussein has never stopped speaking of the "one family on both banks of the Jordan"; and the PLO charter defines "Palestine" as the area of the British mandate, presumably meaning the original mandate.

It is not on the unity of both banks that their ultimate vision differs; it is on who is to run it: the Hashemite king, his court and his "friends" (into whose circle some West Bankers might be co-opted), or the "new men" affiliated with the PLO (who, in turn, would co-opt some of those Jordanians whom they have proclaimed to be "nationalists")? No matter how many Palestinians live in the East Bank, a Hashemite Jordan can never be Palestine to them; no matter how confederate powers are defined, a PLO West Bank cannot be part of Hussein's "family." It is precisely because of their sense of ultimate unity that the two sides can neither agree nor quite let go of each other.

The writer is a senior research associate at the Shiloah Centre, and one of the editors of its annual 'Middle East Contemporary Survey.'

THERE IS a common denominator in all attempts to create a typology of models, or categories, to deal with the Holocaust, and that is the desire to anchor this unique phenomenon in existing mythological or historical precedents. Adam and the model of "sin and punishment," Cain and Abel and the model of man's uncurbed and unleashed freedom — these were discussed last week; they draw from the Bible, as do most of the following models:

MODEL C: The Binding of Isaac

Many other models, taken from the Bible and from Jewish thought in subsequent generations, have been proposed in an attempt to anchor the Holocaust in Jewish tradition. Upon close examination, however, one discovers that the differences between the reality and the model outweigh any apparent similarities. Take, for example, the model of the binding of Isaac, which is widely used in Holocaust literature and appears in the last words of those about to die (where these have come down to us). Despite the empathic link we sense between "Take now thy son, thine only son, whom thou lovest" (Genesis 22:2) and the victims of the Holocaust "whom we loved," how far-fetched is the comparison? Can one imagine that it is God who commanded the binding and sacrifice of six million? And who heard the command? Did Hitler's troops hear what Abraham heard? And finally, where was the angel who cried at the last moment, "Lay not thy hand upon the lad, neither do thou anything unto him!"?

The story of the binding of Isaac, according to the plain reading of the text or according to the midrashim composed about it, does not fit the Holocaust, neither from the perspective of Abraham nor from the perspective of Isaac.

The use of verbal images from the story to describe motifs in the Holocaust is not a new phenomenon, however; it has many precedents in the history of Jewish martyrdom, in the poems and descriptions of the Jews who sacrificed themselves for their faith.

But it would seem that any comparison of this sort would only strengthen the supposition we made at the beginning of this essay, that the Holocaust stands alone, in its uniqueness and particularity, in the whole of Jewish history and martyrdom.

The Holocaust and the story of the binding of Isaac, with all the mystique inherent in it and the abundant commentaries written about it, will always remain two distinct and separate worlds.

MODEL D: Job

Another biblical model that comes to mind as a matter of course, and is, indeed, frequently used, is that of Job. The model can be formulated in various ways (and we have already mentioned that it is essentially invalid, because we are only "Job's brother," not Job himself). But beyond all the doubts and the attempts to deal with the central problem of the apparent lack of justice in God's behaviour which fill the book of Job, the intention of the book is clear: as God finally convinces Job, there is no reason for man to make the effort to comprehend God's ways, and, in view of that fact, it is best that man keep silent. (Job 40:3 — *"Behold, I answer thee: I lay my hand upon my mouth."*)

If anyone can and ought to ask questions, it is God who asks man

and not the other way around. (Job 40:7 — *"Gird up thy loins now like a man, I will demand of thee and declare thou unto me."*) Man must be satisfied knowing he will never understand the ways of God (Job 42:3) and may take comfort in the fact of mere contact with God (Job 42:5).

MODEL E: Silence

Silence in the presence of astonishment is undoubtedly a legitimate religious response. Indeed, the power of the question we posed and our respect for the victims obligate us to respond with silence. But, if that silence is to remain meaningful, it cannot be the silence of absolute shock that leads to paralysis of thought; rather it should be a silence which one can put into words and which then itself demands silence. This was Job's silence, silence which came after speech and not in place of it. Another example of just such a thundering silence is Aaron's silence after his two sons died "when they drew near before the Lord" (Leviticus 16:1).

This kind of silence cannot alleviate pain nor provide solace for the troubled soul. On the contrary, it contains some note of the heroism in suffering. In this manner the Sages explained the verse in Moses' song of Praise to God (Exodus 15:11), "Who is a mighty (talmi) one like unto Thee, Who is like Thee among the silent (talmi)." Here we have silence which comes not from shock and the inability or the lack of desire to question and wonder. On the contrary, it comes as an answer to the question, as a response to the wondering. This silence comes to crown an awesome and powerful mystery.

This answer to our question, silence, is the most difficult of all those proposed so far. At the edges of this silence, as it were, doubts begin to gather. Yes, I must keep silent. But, can it really be that this is God's decree? Is this possible? Has anyone in our day explicitly heard the command which was given to Moses, "Be silent!" Do we have in our day a Moses who could say to the bereaved Aaron, "Thy sons died only that the glory of the Holy One, blessed be He might be sanctified through them?"

If the answer to these questions is in the negative — or even in doubt — then the silence is no silence. And our first question is still unanswered: Where was God during the Holocaust?

MODEL F: The Eclipse of God
Those who sought an answer found one: God "hid His face." The period of the Holocaust was a period of "the eclipse of God," in Martin Buber's modern formulation, similar to the eclipse of the sun or the moon. This model, too, is taken from the Bible, whether it is seen as one of the theological mysteries, a basic attribute of God being that He is sometimes hidden and sometimes revealed, or as punishment for the sins of mankind.

Thus we find in Isaiah (45:15): "Verily Thou art a God that hidest Thyself," and in Deuteronomy (31:17-18): "Then My anger shall be kindled against them in that day, and I will forsake them, and I will hide My face from them, and they shall be devoured, and many evils and troubles shall come upon them, so that they will say in that day, Are not these evils come upon us because our God is not among us? And I will surely hide My face that day for all the evil which they shall have wrought, in that they are turned unto other gods."

MODEL G: The Death of God
Similar to the theory of the "eclipse of God" is another theory, more extreme, which talks of the "death of God." This theory does not remove all possibility that God exists nor even that He revealed Himself to human beings and to the people of Israel. This is not an argument along the lines of "there is no judgement and no judge" ("Lait din v'lait dayan" — *Leviticus Rabba*, p. 28), nor is it like that statement of the fool in Psalm 14:1 and 33:2, who says to himself "There is no God."

Those, too, are perhaps legitimate arguments, but they are strictly outside the realm of the religious language for which we are searching. The "God is Dead" theology, which appeared in Christian thought and to a lesser extent in Jewish thought, posits that God did exist once, but at a certain moment ceased to exist, receding into a kind of permanent eclipse.

Dr. Pell is Norbert Blecher Professor of Jewish Tradition and Values at the Gurion University.

Where was God?

PINCHAS PELI concludes his investigation of attempts to place the Holocaust in a religious context. The first part of this article appeared last Friday.



The same fearful feeling that man experiences during the eclipse of God is expressed in many verses in the Psalms, especially in Psalm 44:

"Awake, my sleeper! Thou, O Lord! Arouse thyself, cast not off forever. Wherefore hidest Thou Thy face and forgettest our affliction and our oppression?"

Without entering into the theological dilemma of whether God is in eclipse because of His essential nature or because of our sins, something in us already rebels against the very application of such terms to the Holocaust. This terminology will not enable us to avoid the piercing question — "Where was He?" — when the answer is: in hiding, in eclipse. The question remains: why did He go into hiding just at the time He was needed more than ever? Did those who suffered and died resign themselves to His eclipse at just that moment? Could they accept the fact of His absence with philosophical detachment, with theological equanimity?

Here is a section of the translation of the testimony of one German, as presented to the International Military Tribunal at Nuremberg:

"I, Hermann Friedrich Graebe, declare under oath: From September 1941 until January 1944 I was manager and engineer in charge of a branch office in Sdolbunov, Ukraine... on 5 October 1942, when I visited the building office at

Dubno, my foreman Hubert Moenikes... told me that in the vicinity of the site Jews from Dubno had been shot in three large pits, each about 30 metres long and 3 metres deep. About 1500 persons had been killed daily... Thereupon I drove to the site... Armed Ukrainian militia drove the people off the trucks under the supervision of an SS man who carried a dog or riding-whip. They had to put down their clothes in fixed places, sorted according to shoes, top clothing and underclothing. I saw a heap of about 800 or 1000 pairs, great piles of underlinen and clothing. Without screaming or weeping these people undressed, stood around in family groups, kissed each other, said farewells and waited for a sign from another SS man, who stood near the pit, also with a whip in his hand. During the 15 minutes I stood near the pit I heard no complaint nor plea for mercy. I watched a family of about eight persons, a man and a woman, both about 50, with their children of about 1, 8 and 10 and two grown-up daughters of about 20 to 24. An old woman with snow-white hair was holding the one-year-old child in her arms and singing to it, and tickling it. The child was cooing with delight. The couple were looking on with tears in their eyes. The father was holding the hand of a boy about ten years old and speaking to him softly; the boy was fighting his tears. The father pointed to the sky, stroked his head and seemed to explain something to him. At that moment the SS man at the pit shouted something to his comrade... I heard a series of shots. I looked into the pit and saw that the bodies were twitching or the heads lying already motionless on top of the bodies that lay before them..."

The German man's testimony continues in great detail. We would have been interested to hear what the father said to his ten-year-old son, as he stroked his son's hair and pointed to the sky. Did he tell him that there is a God in Heaven who knows what is happening and who went out, temporarily, for a lunch-break and will return shortly? Did he explain to him that complex term "Deus Absconditus," the hidden God, and tell him why He was hiding just at that moment?

The order to fire given by the SS guard prevented us from hearing exactly what the father said to his son when he pointed to the sky. His words went down, together with the of his family, into that pit near the city of Dubno, a pit 30 metres long and three metres deep.

MODEL G: The Death of God

Similar to the theory of the "eclipse of God" is another theory, more extreme, which talks of the "death of God." This theory does not remove all possibility that God exists nor even that He revealed Himself to human beings and to the people of Israel. This is not an argument along the lines of "there is no judgement and no judge" ("Lait din v'lait dayan" — *Leviticus Rabba*, p. 28), nor is it like that statement of the fool in Psalm 14:1 and 33:2, who says to himself "There is no God."

Those, too, are perhaps legitimate arguments, but they are strictly outside the realm of the religious language for which we are searching. The "God is Dead" theology, which appeared in Christian thought and to a lesser extent in Jewish thought, posits that God did exist once, but at a certain moment ceased to exist, receding into a kind of permanent eclipse.

All of the Christian "God is Dead" theology, which is based on the madman's declaration in Nietzsche's book, is completely and absolutely opposed to the historical "Loving God" of Judaism.

But even if this response relates to God at one horrible moment during the Holocaust, we have answered only one of the three parts of our original question. The other two parts — where was God before the Holocaust and where is He now, after the event? — are still unanswered. If "our God" is dead, what happened to "the God of our fathers"?

From the Jewish point of view, it is impossible to see God only through the eyes of one specific individual or one specific moment in history. The very name of the God of Israel implies all times, all times — He was, is, will be. The God of the Jews, the Creator of the world and its guide, He who made a covenant with Abraham, Isaac and Jacob, must always remain, if not within history, at least above it. Even when He is in eclipse, He continues to exist; and one can reach Him, one can penetrate the clouds with which He has surrounded Himself. He is the God of our ancestors in the past and our Living Redeemer in the future. He is bound (in spite of Himself!) to the Jewish people. He is still to be found among them, among their descendants who continue to act and create as Jews, who continue or wish to continue to stand before Him in prayer as Jews — even after Auschwitz.

Therefore, though it may well be that we shall never be able to justify the Holocaust or comprehend it, resigning ourselves to this fact does not free us from the obligation, the need to find a suitable vocabulary, so that we can talk about it and give it an appropriate meaning in religious language. This is not the language of the marketplace and the academia in which one can express anything and everything. Unlike scientific language and merely informative messages, religious language is filled with meaningful silences, as described in Andre Neher's *L'Exil de la Parole*. "Praise waits in silence for Thee" (cf. Psalm 62:2). Here silence is part of conversation, silence that incorporates a relationship with a "Thou" ("for Thee") — but not silence that ends all communication and removes all possibility of discovering meaning. Truly, when we come to ask for an explanation, for the answer to our question "why?" we have no choice but to say ourselves in silence. But the reality of the Holocaust continues to influence our lives today, and we cannot pass over it or obscure it with silence. We have no choice but to declare our right to live, as Emil Fackenheim has said — reach for those levels of language that will enable us at least to answer the question "what?" That is, what happened in the Holocaust? How can we describe it on a metaphysical, religious plane, beyond the statistical, historical, sociological and political terminology already at our disposal?

We pose the question in the sphere of religion, but it has meaning and it is crucial outside that sphere as well, for it touches on the roots of our very existence and experience as Jews, as Jews who carry on an age-old tradition in which language is inextricably intertwined.

Dr. Pell is Norbert Blecher Professor of Jewish Tradition and Values at the Gurion University.

FRIDAY, APRIL 22, 1988



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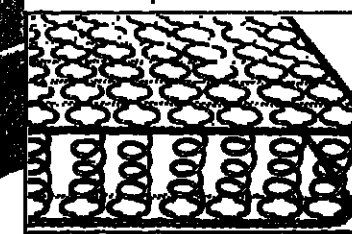
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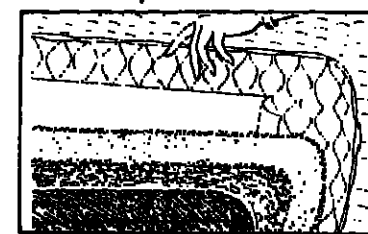
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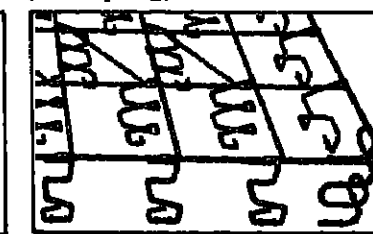
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KIKAR HA DEKEL, NETANYA: RAHITAI RHODA: 20 PINKER ST., RAHITAI ELITE: 11 KIKAR HA-AZMAHOT, DIOR INTERNATIONAL, INDUSTRIAL AREA, PETAH TIKVA: RAHITAI PAZ: 29 HERZL ST., RAANANA: KAV LTD. 274 AHUZA ST., RAMAT GAN & GIVATAYIM: VERDOLIN - 22 JABOTINSKY ST., RAHITAI LOTEM: JABOTINSKY ST., RAHITAI HAYAHU GALLIE: 13 SIKIN ST., GIVATAYIM, RAMAT HAHARON: RAHITAI BAIT-VEGAN: UNISHKIN ST. REHOVOT: STERN & BARKUT: 24 TELLER ST., RISHON LE ZION: RAHITAI GIL ALPI 101 HERZL ST.

AN OLD blackboard with stenciled white lettering hangs on the wall of the small UNRWA office at the entrance to the Jalazoun refugee camp north of Ramallah. It is a mine of information.

Seven hundred and twenty eight families live in the camp. Listed are 3,119 official residents, although the total population is 4,042. UNRWA has built and owns 938 huts, the residents have built 997 of their own. All of the houses now have electricity and most have running water too.

The column marked "health" reveals that the camp is served by one doctor and three nurses. "Sanitation" lists 14 public water points, 38 taps, 30 "sanitation holes" and 401 private toilets.

Under "education," "18" and "19" have been chalked in for the number of teachers at the two schools — one for boys, the other for girls — that straddle the main Ramallah-Nablus road above the camp, which lies in a narrow gorge facing the village of Bir Zeit across a fertile valley. There are 319 boys and 485 girls in the elementary classes, 10 boys and 192 girls in the secondary grades.

None of the children has been to school for at least 25 days in the past month. Jalazoun has just emerged from a 24-day curfew, one of the longest ever imposed on the West Bank.

Four days after the curfew was lifted, a petrol bomb was thrown at a military patrol passing through and Jalazoun was under curfew again, this time for a day as security forces tried to trace the attackers.

Wafa, the PLO's official press agency, which is now based in Nicosia following the organization's evacuation of Beirut, released a statement alleging that 11 adults and infants died during the curfew, some as a direct result of the conditions imposed on the camp by the Israel Defence Forces.

CURFEWS now appear to be a major weapon in the army's campaign to counter the persistent stone-throwing and unrest in the West Bank. Prolonged and often strict curfews have been clamped on the residents of other traditional trouble spots, such as the Dehaiseh refugee camp outside Bethlehem and the Balata camp outside Nablus. Jalazoun's curfew record has already been broken by that of the town of Dahariya (south of Hebron), which was under curfew for a month. It was at Dahariya that Esther Ohana was killed by a stone, which went through the windscreen of the car she was travelling in. She was the first Israeli to die this way.

But the petrol bomb attack at Jalazoun and the persistent stone-throwing at Israeli vehicles in the territories raise questions about the effectiveness of curfews.

Senior military commanders in the area are aware of — and uncomfortable with — the fact that imposing collective punishment like a curfew in order to deter unrest on traditional days of protest such as Land Day is illegal under international law. The Hague Regulations specifically ban this; and they are part of what is known as customary international law and therefore binding. The officers know that the repeated imposition of curfews for these reasons will eventually prompt a petition to the High Court of Justice in Jerusalem; and that at least a temporary injunction will be issued against them, which they would find embarrassing as well as restricting.

UNRWA administers the Jalazoun camp through a leader and several foremen, all appointed from among the camp's residents. Several were gathered in the paky office at the entrance to Jalazoun a few days after the curfew was lifted. They didn't want to be identified in print, and related their experiences and complaints with a strange matter-of-factness and little detectable embellishment. Their version of events differed from that of the army commanders who imposed and enforced the curfew; it went like this:

"The curfew was imposed, we understand, because a military vehicle was stoned on the road above the camp. We don't know who was hit, but that it was the army told us.

"The first two weeks were very tough. We were allowed out for about two hours every second day and garbage wasn't collected during this time because the sanitation workers did not have permits allowing them to move around the camp during the curfew.

"Eventually the director of UNRWA in the West Bank and a Red Cross delegate visited and arranged for permits for them as well as for people from the al-Amari camp south of Ramallah, who brought prepared food for the children and the elderly. Normally the food is cooked in the camp's own kitchen, but there were no supplies during the curfew. Milk powder was also brought in by UNRWA; the army did not supply any provisions.

"The army would generally ignore what happened during the distribution of the food and the children at least could get out for a bit, but there were times when individual soldiers or officers would suddenly get tough.

"The food brought in consisted of a sandwich with meat, rice or potatoes and some fruit or a vegetable. Children under the age of 14 and people over 65 received these rations. Others had to make do with what they had in their homes and with what they could buy from the local stores when the curfew was temporarily lifted. Those who didn't have enough had to run the risk of being caught for breaking the curfew by going to nearby villages to buy food.

"The camp doctor came four days a week, between 8 a.m. and 1 p.m., as he usually does. The main problem was that those who lived far away from the clinic had difficulty reaching him during the curfew. For those living closer there was less of a risk.

"We originally come from 32 villages in the Ramle-Lod area. Most of the men work inside Israel today, and the prolonged curfew meant that they lost nearly a month's wages.

"When curfew violators were caught they were taken to a military camp overlooking Jalazoun where the soldiers sometimes made them do gymnastics. Two girls were fined between IS25,000 and IS30,000 for violating the curfew by the military court in Ramallah.

"The soldiers in the camp had also removed the telephone line that used to serve the UNRWA office, leaving the camp with only one telephone in the mukhtar's house. Soldiers patrolling the camp broke windows occasionally as 'punishment' for curfew-violation, or just out of boredom.

"After the petrol-bomb attack, all the men aged between 16 and 45 were rounded up and had their identity cards taken. We were kept outside for six hours and some soldiers would not even let us urinate. Eventually the women began to demonstrate, demanding

Afternoon at Jalazoun

At a refugee camp near Ramallah, DAVID RICHARDSON talks to soldiers and residents about the effects of a curfew.



that they be allowed to join their men; the army used tear-gas and water-cannon to disperse them.

"No one died specifically because of the curfew. But an infant died at birth when soldiers burst into the room where the mother was in labour because they were following the midwife who was moving around during the curfew.

"The camp leader's son died — but as the result of injuries sustained while he was in prison, and after an unsuccessful operation. One old man died of natural causes and two or three infants also died. We were allowed to bury the dead immediately.

THE CONVERSATION was interrupted by the arrival of an old man, clearly one of the camp's notables. He wore a cream-coloured robe and a white kaffiyeh, and walked with the aid of a walking stick. After the customary greetings and the admonition not to identify him because "they" — the army — read all the papers, he told us that he was from Beit Naballa, today a large military base near Ben-Gurion Airport.

"How long can they keep us locked up — four, five, six days? How much can you expect from small children?" he asked, his voice rising with emotion. "It's enough for one small child to throw pebbles and then they do this. Placing the soldiers so near the school is simple provocation.

"What are they looking for, why do they come inside the camp? If they catch the children who throw stones, why do they release them? They should keep them in prison and not punish the entire camp."

Six people live in the house; two brothers have emigrated — one works as a teacher in Algiers, the other in construction in Saudi Arabia. One daughter is married

and now lives in Amman.

The father works for UNRWA, the mother runs the grocery store and works the narrow terraces they have built behind the house — these run up to the main road, where soldiers patrol and watch us through binoculars.

Here the family have planted a few olive trees, some vines and patches of onions, beans and spinach.

Abdul Nasser studies at a government school outside the camp. His room is decorated with lurid posters of Palestinian suffering, bravery and resilience, such as the picture of the massacre at Sabra and Shatila by the West Bank artist Zuheir Sawalha.

Abdul Nasser was the only one in his family who read anything during the long curfew. He showed us the books and magazines on his shelf — Leila Khaled's memoirs and *Al-Bayader al-Shamsi*, a pro-PLO political weekly published in East Jerusalem.

"Normally we get up at 6 a.m., but during the curfew we would sleep late, until 9 or 10 a.m.," the mother said, after emphasizing that she too didn't want her name used. The family would pass the time watching TV (they have two sets), listening to the radio or playing music on a tape recorder. She did not play with the children, she said. "They played by themselves." But they suffered most, and they became violent. One of her daughters had a deep scratch on her cheek from a fight with a younger brother.

The mother complained that people from the camp were not being allowed to go to Jordan. "Whatever happens, we are not going to leave this land. They are bringing Jews from all over the world and planting them here among us. But even if they shoot me, I will not leave here."

Her children stood around her and watched us as we sipped sweet tea and she continued her harangue.

A SENIOR military man familiar with the curfew at Jalazoun seemed hardly surprised by most of the charges the residents and Wafa made about conditions in the camp. On the instructions of the IDF spokesman, his remarks were not for attribution.

"The soldiers enforcing the curfew had specific orders to allow anyone who claimed to have medical problems to leave the camp immediately, and many did. Three or four funerals took place during the curfew; and since any gathering of people required our permission, we knew about all the funerals. All those who died, died of natural causes, and no one complained once of anything else.

"Ten to 15 people were detained for breaking the curfew during the three-week period, although in fact many more people moved around the camp and were not apprehended or were just ignored by the soldiers. All those who were detained were questioned and released on bail. No one has yet even come up for trial.

"The reports of fines of up to IS30,000 refer to two girls who were caught stone-throwing. After their arrest, they spat at the soldiers and officers who detained them. They were tried and sentenced to two months' imprisonment and fines of IS10,000.

"Both girls recently appealed for pardon to the local military governor, who reduced their fines and released them from prison after a few days, suspending the rest of their sentence."

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

POST PULLOUT GUIDE

The Poster

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

THE ASSISTANT — Haifa Theatre production of Bernard Malamud's story. (Jerusalem Theatre, tomorrow through Wednesday at 8.30 p.m.)

BRURIA — Gabi Lev and Ruth Wier in a dramatization of Talmudic and Midrashic sources. (Hebrew University, Mt. Scopus, Tuesday at 8.30 p.m.; Khan, Thursday at 8.30 p.m.)

GHIMPE TAM — Khan Theatre production. Musical comedy based on the story by I. Bachev Singer. (Behar Centre, 11 Bezalel, Wednesday and Thursday at 8.30 p.m.)

A WINTER'S TALE — By Shakespeare. Khan Theatre production. (Khan, tomorrow, Sunday and Monday at 8.30 p.m.)

THEATRE FOR ALL — Improvisations directed by Leora Hanoach. (Tzavta, 38 King George, tonight at 10.)

Tel Aviv area

ACTORS VS. AUDIENCE — By Peter Hantke. Directed by Fami Lederer. (Jaffa, tomorrow at 10.30 p.m.)

CHILDREN OF THE CITY — Musical written and directed by Dan Almogor. (Beit Lessin, 34 Weizmann, Tuesday at 8.30 p.m.)

THE CONFESSION — By Dostoevsky. Directed by Pinna Porter and Moshe Kliff. (Hasmita, Wednesday at 9.30 p.m.)

THE FALL — By Albert Camus. Translated, adapted by and starring Niki Nita. (Jaffa, Hasmita, Tuesday at 9.30 p.m.)

GROS CALIN — Emile Ajar's play translated, adapted by and starring Niki Nita. (Hasmita, tomorrow at 8.30 p.m.)

THE IVAR CONNECTION — by Jonathan Green. Directed by Lotte Weingarten. (Beit Lessin, Thursday at 8.30 p.m.)

A JEWISH SOUL — By Yehoshua Sobol. Haifa Theatre production. (Habimah, Small Hall, Wednesday at 8.30 p.m.)

LIKE A BULLET IN THE HEAD — By Miriam Kelm. Directed by Tom Levy. (Tzavta, Wednesday at 8.30 p.m.)

FOR CHILDREN AND YOUTH

Jerusalem

CHILDREN MEET AUTHORS — Miriam Ruth and Zvia Golan. (Binyanei Ha'uma, Thursday at 4 p.m.)

COOKING SMELLS — Karon Theatre production. For ages 5 and up. (Karon, Liberty Bell Garden, Tuesday at 4.30 p.m.)

CREATIVE THEATRE — Sounds and Feelings, under the direction of Dorit Rivlin. (Israel Museum, Ruth Youth Wing, Tuesday at 4.00 p.m.)

THE JERUSALEM BIBLICAL ZOO — Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday and Wednesday at 2.00 p.m.)

MATHEW — A STORY IS BORN — Musical by the Jerusalem Drama Workshop. (Binyanei Ha'uma, Tuesday at 4.30 p.m.)

STORY HOUR — With Moshe Lior. (Binyanei Ha'uma, Wednesday at 4 p.m.; With Shlomo Abus, (Binyanei Ha'uma, Wednesday at 5.30 p.m.)

YOUTH CONCERT — "Pictures at an Exhibition." Pinna Seltzman, piano. (Israel Museum, Tuesday at 4.15 p.m.)

Tel Aviv area

CHILDREN OF THE CITY — Musical written and directed by Dan Almogor. (Beit Lessin, tonight at 8.30; Sunday at 9 p.m.)

LITTLE INVASIONS — Fringe-comedy based on the works by Barclay Havel and Pavel Kohn. Translated and adapted by Niki Nita. (Hasmita, tonight at 10)

THE MEGILLA — Yiddish Musical by Yutik Manger. Hebrew by Haim Heter. Produced by the Yuval Theatre. (Neve Zedek, tonight at 9)

NO EXIT — By Sartre. Produced by Beit Zvi Students. (Beit Zvi, tomorrow at 8.30 p.m.)

NOISES OFF — By Michael Frayn. Cameri production. (Cameri, Wednesday and Thursday at 8.30 p.m.)

THE PACKERS — A light comedy by Haim Levi. A Cameri Theatre production. (Cameri, tomorrow, Sunday and Monday at 8.30 p.m.)

POST-HORN GALLOP — A ZOA House Drama Circle production in English of a British farce by Derek Benfield. (ZOA House, 1 Daniel Frisch St., Monday and Tuesday at 8.30 p.m.)

THE VICISSITUDES OF A MELODY — By L. Peretz. Directed by Rafi Goldwasser. (Hasmita, Thursday at 9.30 p.m.)

WOMEN OF TROY — Habimah Theatre production. (Habimah, Sunday through Thursday at 8.30 p.m.)

Haifa

AMADEUS — By Peter Shaffer. Cameri Theatre production. (Municipal Theatre, tomorrow through Thursday at 8.30 p.m.; Tuesday also at 4.30 p.m.)

THE IVAR CONNECTION — (Beit Abba Khushy, tonight at 10)

Other towns

BED KITCHEN, BED KITCHEN — Comedy for one actress with Dina Darumne. Written by Dario Fo and Franca Rame, directed by Ilan Eldad and translated by Ada Ben Nahum. (Elitai, Tuesday at 9.30 p.m.)

GREAT AND SMALL — Cameri production. Directed by Ilan Ronen. (Beersheva Theatre, Tuesday, Wednesday, Thursday)

A JEWISH SOUL — (Hadern, Hot, Tuesday at 8.30 p.m.; Ayelet Hashahar, Thursday at 9 p.m.)

CLASSICAL AND LIGHT

— Concert with explanations by Amos Meller. (Jaffa, Hasmita, tomorrow at 5 p.m.)

FAMILY CONCERT — Dick Lesser, clarinet, Milka Laks, piano, Marcel Bergman, cello. (Beit Lessin, tomorrow at 11.30 a.m.)

MUTEK — Children's operetta. (Beit Lessin, tomorrow at 11.30 a.m.)

PRETTY BUTTERFLY — Programme of songs and games. (Hasmita, tomorrow, at 11.30 a.m.)

YOUTH CONCERT — The Israel Philharmonic Orchestra. Walter Weller, conductor. Works by Brahms. (Mann Auditorium, Tuesday at 5 p.m.)

Haifa

PUPPET THEATRE — For ages 3-9. (Haifa Museum, Wednesday at 4.30 p.m.)

Other towns

CLOWN SHOW — For ages 6-9. (Dimona, Sunday; Tzfat Hacarmel, Tuesday)

JOURNEY TO OLD ISLAND — By Miriam Yellin. Directed by Bilha Maas. (Nahariya, Monday and Tuesday)

NINE STORIES AND ONE MORE — Musical based on folk stories of Israel — Yuval Theatre production. (Herzliya, Weizmann School, Sunday)



Singer Ofra Haza and 'friends' — Dina Rosmarin, Shlomit Hillel, Yuval Luria, Peretz Tabnor, and Shlomo Maman — will represent Israel in tomorrow night's Eurovision song contest. The costumes were designed by Dorit Frankfort.

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

11.11 SERIES — Andrea Katz, piano. Irena Brande, violin. Works by Bach, Mozart, Chopin, Debussy and Ravel. (Tzavta, 38 King George, tomorrow at 11.11 a.m.)

ISRAEL SINFONETTA — Lior Shambadal, conductor. Lilan Kallur, piano. Works by Bach, Mozart, Beethoven and Martin. (YMCA, Sunday)

ORIENTAL MUSIC — Nam Rejoun, accordion, Albert Huz, flute, Matshahu Abraham, ud, Abraham David Hacohen, kanoon, Shimon Agasi, darbouka, Felix Mizrahi, violin. (Hebrew University, Mt. Scopus, Law Faculty, Rosenblum Auditorium, Monday at 1.30 p.m.)

JERUSALEM STRING TRIO — Bach-Mozart. Prelude and fugue; Schubert: Trio; Brahms: Trio. (Hebrew University, Givat Ram, Life Science Building, Damont Auditorium, Tuesday at 1.30 p.m.)

STUDENTS' CONCERT — (Rubin Academy, 4 Hahar, Wednesday)

Tel Aviv area

11.11 SERIES — The Israel Quartet in a special concert marking the quartet's 25th anniversary. Works by Haydn, Steinberg, Brahms. (Tzavta, 30 Hahar, tomorrow at 11.11 a.m.)

THE FORERUNNERS — Sixth programme in series. "The Last Avant-Garde." Lecturer: Zmira Lutsky. With Emilie Berendsen, mezzo-soprano, Leon Malloy, percussion. (Tel Aviv Museum, Tuesday)

VIOLIN, CELLO AND PIANO RECITAL — Yitzhak Segov, Yohanan Vinsky, Madeleine Ophir play works by Haydn, Beethoven and Dvorak. (Yuval, Wednesday)

DAVID BROZA — (Jerusalem Theatre, Thursday at 8.30 p.m.)

FOLKSONG EVE — (Hans and Gretz, 44 Emek Refaim, Sunday, Tuesday and Wednesday at 8.30 p.m.)

ILABREIRA HATIVIT — (Behar Centre, 11 Bezalel, Sunday at 8.30 p.m.)

ISRAEL FOLKLORE — Taste of Israel dancers. Pinauer Fauman folkdancers. (International Cultural Centre for Youth, 12 Emek Refaim, tomorrow at 9 p.m.)

JAZZ — Fred Weigall, piano, Eric Heller, bass, Saul Gladstone, trumpet. (American Colony Hotel, Nablus Rd., Thursday at 9 p.m.)

JAZZ — Danny Gottfried, piano, Albert Parnitz, saxophone and flute, Eli Magen, bass, Nurith Goldberg, percussion. (Pargod, Wednesday at 9.00 p.m.)

LITERARY EVE — (Tzavta, Wednesday at 9 p.m.)

ISRAEL CHORAL CENTRE CHORUS CLUB — "A Salute to Jerusalem." Jerusalem Rubin Academy Chorus. Stanley Sperber, conductor. With audience participation. (Tzavta, Sunday at 8.15 p.m.)

ISRAEL PHILHARMONIC ORCHESTRA — Walter Weller, conductor. Yehoon Baran, clarinet. Works by Smetana, Weber, Strauss. (Mann Auditorium, Sunday) Rado Lupu, piano. Henze: Barcarolle. Beethoven: Piano Concerto no. 1; Dvorak: Symphony no. 7. (Mann Auditorium, Thursday)

ISRAEL IN SING — Works by well-known Israeli composers. Presented by Bracha Zelira. With Zmira Ornat, Nava Yarnali, Hadasah Ben-Haim, Hanna Zar, vocals; Zohar String Quartet and others. (Tel Aviv Museum, Sunday)

MUSICAL EVENING AT TZAVTA — Directed by Michael Horan. Haim Toub, violin, Mathias Zaimanovitz, violin, Robert Moses, viola, Michael Horan, cello, Anech Vardi, piano. Works by Mozart, Ravel, Dvorak, Brahms. (Tzavta, Monday)

NETANYA ORCHESTRA — Samuel Lewis, conductor. Marcel Bergman, cello. Supple: Light Cavalry Overture; Lalo, Cello Concerto in D Minor; Beethoven: Symphony no. 5 in C Minor. (Wingate, Hershrit Auditorium, Tuesday)

JERUSALEM SYMPHONY ORCHESTRA — Sydney Harth, conductor. Irena Kaganovitz, harp, Shoshana Rudakov, piano. Works by Rossini, Nachum Amir, Debussy, Beethoven and Mozart. (Revvim, Sunday; Metruha, Tuesday; Acre, Wednesday)

Other towns

FLUTE AND PIANO RECITAL — Rami Lal and Sara Yanovsky-Fal play works by Messiaen, Prokofiev and others. (Ramat Hasharon, Yuvai, tonight)

PIANO RECITAL — Limor Tomer plays works by Bach, Beethoven, Brahms, Dvorak and Liszt. (Yuval, tomorrow)

MAGIC SHOW — (Sela VeSefer Restaurant, 2 Yuvai, tomorrow)

SLIDE SHOW — "Bards of the Heavens, Beasts of the Fields" — the Bible as source. Presented by the Jerusalem Biblical Soc. (Windmill Hotel, Monday at 9 p.m.)

SYMPOSIUM — Jewish Publication Society of America Symposium on "The Israel Writer Today." With novelists A. B. Yehoshua, Yehuda Amichai; translator and essayist Lilith Halkin. Moderator: Robert Alter. (Van Leer, Thursday at 4 p.m.)

Tel Aviv area

AGURA — Latin American music. With Itan Mochech, Norbert Gladberg, Yossi Fine, Haim Khatun. (Mandelon Shabul, Tuesday at midnight)

ARIK LAVIE — (Beit Lessin, Wednesday at 10.30 p.m.)

(Continued on page C)

Jerusalem Cinemas

CINEMA 1 ONI/O

Houses 18, 19, 24, Tel. 415067

Fri. April 22: Clockwork Orange 2.30
Le Professionnel 4.30
Sat. April 23: Rocky Horror Picture Show 7.30
Clockwork Orange 9.15
Sun. April 24: Le Professionnel 7
Clockwork Orange 9
Mon. April 25: Rocky Horror Picture Show 7
One Flew Over the Cuckoo's Nest 9
Tue. April 26: One Flew Over the Cuckoo's Nest 7
Rocky Horror Picture Show 9.30
Wed. April 27: Rocky Horror Picture Show 6.30
Dancer Zhihuo 8.30
Thur. April 28: Dancer Zhihuo 4.8

EDEN 2nd week
POLTERGEIST
4, 7, 9

EDISON
LIVE AND LET DIE
4, 7, 9

HABIRAH 2nd week
THE BOMBER
4, 7, 9

ISRAEL MUSEUM
SOME LIKE IT HOT
Tue 6.30

KFIR 2nd week
Weekdays 4, 6.45, 9
IN THE STILL OF THE NIGHT

MITCHELL 11th week
• RICHARD GERE
• DEBRA WINGER
AN OFFICER AND A GENTLEMAN
6.30, 9

ORGIL 2nd week
VICTOR VICTORIA
4, 6.30, 9

ORION Tel. 222914
2nd week
Sat. 6.45, 9 Weekdays 4, 7, 9
BLADE RUNNER

• HARRISON FORD
Produced by Ridley Scott

ORNA Tel. 224733
2nd week
AZ MEN GIT NEMT MEN
A musical for the entire family
• YACOV BOBO
(Hebrew-English subtitles)
4, 7, 9

RON 6th week
THE NIGHT OF SAN LORENZO
Winner of Cannes Festival 1983
• RICHARD GERE
4, 7, 9

SEMADAR 3rd week
ON GOLDEN POND
Weekdays 7, 9.15

SMALL AUDITORIUM
BINYENI HA'UMA 6th week
THE VERDICT
7, 9

Tel Aviv Cinemas

ALLENBY 2nd week
Tonight at 10
Weekdays 6, 9, 10
Sun. 9.30 only
THE SEDUCTION

BEN YEHUDA 9th week
Tonight 9.45, 12.15
Weekdays 4.30, 7, 9.30
Sun. 7.30
THE WORLD ACCORDING TO GARP
Nominated for 12 Academy Awards

BETH HATEFUTSOH
JEWISH CINEMATHEQUE 2nd week
Sun. 5; Mon. 8; Thur. 8.30; Tue. 5.30
CHARLOTTE
(in German with English subtitles)

CINEMA ONE
MAD MAX II
Tonight 10
Weekdays 4.30, 7.15, 9.30
Sun. 7.15, 9.30

CINEMA TWO
Closed for renovations

DEKEL Israel Premiere
GANDHI
Winner of 8 Oscars
Sat. 8; Wed. 5, 8.30

DRIVE-IN Sun. and weekdays 7.15
POPEYE
Tonight 10; Sat. and weekdays 9.30

THE BEST LITTLE WHOREHOUSE IN TEXAS
(12.15 midnight every night: Sea Films)

ESTHER Tel. 225610
7th week
L'AS DES AS
• JEAN-PAUL BELMONDO
Weekdays 4.30, 7.15, 9.30
Sat. 7.15, 9.30

GAT 11th week
Weekdays 4.30, 7, 9.30
Sun. 7, 9.30
AN OFFICER AND A GENTLEMAN
It'll lift you up where you belong
• RICHARD GERE
• DEBRA WINGER

CHEN CINEMA CENTRE
Advance ticket sales only at box office from 10 a.m.

CHEN 1 10th week
DES HEURES MOINS LES QUARTS AVANT JESUS CHRIST
(with subtitles)
Tonight 10, 12.15;
weekdays 4.40, 7.20, 9.35
Sat. 7.20, 9.35

CHEN 2 3rd week
Tonight 9.45, 12.15;
E.T.
Weekdays 4.15, 6.15, 9.30
Sun. 6.50, 9.30
VICTOR VICTORIA

CHEN 3 8th week
Tonight 10, 12.15
Weekdays 4.30, 7.15, 9.30
Sun. 7.15, 9.30
Academy Award nomination for the best screenplay of the year

Diner
"A wonderful movie"
Pauline Kael, New Yorker magazine
"Extremely funny"
Vincent Canby, N.Y. Times

CHEN 4 10th week
MISSING
Tonight 9.50, 12.15
Weekdays 4.30, 7, 9.30
Sat. 7, 9.30

CHEN 5 10th week
E.T.
Tonight 9.45, 12.15
Sun. 7, 9.30
Weekdays 4.30, 7, 9.30

83 Ben Yehuda Rd., Tel. 244373
25TH WEEK
Sat. and weekdays 7, 9.30

Weekdays 5.30
Israel Premiere
A Polanski film
FORCE OF EVIL

HOD 12th week
Tonight 10
Weekdays 4.30, 7.15, 9.30
Sun. 7.15, 9.30

FIRST BLOOD
• SYLVESTER STALLONE

PARIS 7th week
GREGORY'S GIRL
Today 10 a.m., 12 noon
Weekdays 10, 12, 2, 4, 7.15, 9.30
Sun. 7.15, 9.30

LEV I Dinegoff Center Tel. 288068
8th week
CLAIR DE FEMME
Tonight 10
Weekdays 4.30, 7.15, 9.30
Sun. 7.15, 9.30

LEV II Dinegoff Center Tel. 288068
17th week
NIGHT OF SAN LORENZO
Tonight 10
Weekdays 7.15, 9.30

LIMOR 9th week
Tonight 9.45, 12.15; Sat. 7, 9.30
Weekdays 4.30, 7, 9.30
Sat. 11 a.m.; NEAT BALLS

MAXIM 5th week
Weekdays 4.30, 7.15, 9.30
Sun. 7.15, 9.30
NURIT II

MOGRABI 6th week
She'll put a smile on your face!
ANNIE
• ALBERT HUNNEY
• CAROL BURNETT
and ALICE QUINN as Annie
Tonight 10
Weekdays 11 a.m., 4, 7, 9.30
Sun. 7, 9.30

ORLY James Bond Festival
THE MAN WITH THE GOLDEN GUN
Weekdays 4.30, 7.15, 9.30
Sun. 7.15, 9.30

PEER 6th week
4.30, 7.15, 9.30
Sun. 7.15, 9.30
LONELY HEARTS

SHAHAF 7th week
SIX WEEKS
• DUDLEY MOORE
• MARY TYLER MOORE
and introducing Katherine Healy
Sat. 7, 9.30
Weekdays 4.30, 7, 9.30
Tonight 10, 12: HOP SCOTCH
Sat. 11 a.m.; TOM THUMB

STUDIO Tel. 295817
6th week
Tonight 10
Weekdays 4.30, 7.15, 9.30
Sun. 7.15, 9.30

YOUNG DOCTORS IN LOVE

TCHLET 10th week
THE VERDICT
• PAUL NEWMAN
Weekdays 4.30, 7, 9.30
Sun. 7, 9.30

TEL AVIV Friday 10 p.m.
Weekdays 4.30, 7.15, 9.30
Sun. 7.15, 9.30

BATTLE TRACK
TEL AVIV MUSEUM 4th week
THE DRAUGHTSMAN'S CONTRACT

ZAFON 4th week
DIVA
4.30, 7.15, 9.30

HAIFA Cinemas

AMPHITHEATRE 12th and last week
FIRST BLOOD
4, 6.45, 9

AMAMI 6th week
I LOVE YOU
6.45, 9

ARMON 3rd week
TIME RIDER
Weekdays 4, 6.45, 9
Sat. 6.45, 9

ATZMON 3rd week
• JEAN PAUL BELMONDO
in his best hit
L'AS DES AS
(Ace of Aces)
4, 6.45, 9
Mon.-Thur. 4, 6.45, 9

CHEN 28th week
Steven Spielberg's
E.T.
4, 6.45, 9

GALOR 10, 2, 6
LAST EMBRACE
• ROY SCHIEDER
12, 4, 8

THE BASTARD
• JULIANO GENIMA

HAIFA MUNICIPAL THEATRE
STRAW DOGS
• DUSTIN HOFFMAN
Today 2.30
Weekdays 6.30

MORIAH 10th week
THE VERDICT
• PAUL NEWMAN
6.30, 9

ORAH Presenting Richard Attenborough's winner of 8 Oscar Awards
GANDHI
• BEN KINGSLEY (Best Actor)
• CANDICE BERGEN
• EDWARD FOX
• JOHN GIELGUD
No complimentary tickets
Sat. 8 only
Weekdays 4, 8

ORION 6 nonstop performances from Friday
RIFIFI OF WOMEN
Adults only

ONLY 5th week
BEST LITTLE WHOREHOUSE IN TEXAS
• BURT REYNOLDS
• DOLLY PARTON
Adults only
6.45, 9

PEER 11th week
Weekdays 4, 6.30, 9

AN OFFICER AND A GENTLEMAN
• RICHARD GERE
• DEBRA WINGER

RON An outstanding picture
A TOUCH OF CLASS
• GLENDA JACKSON
• GEORGE SEGAL
4, 6.45, 9

RAMAT GAN Cinemas

ARMON 10th week
Sat. 7.15, 9.30
Weekdays 4, 7.15, 9.30
MONTY PYTHON AT THE HOLLYWOOD BOWL

LILY 10th week
Weekdays 7.15, 9.30
THE FRENCH LIEUTENANT'S WOMAN

OASIS 9th week
E.T.
Tonight 10; weekdays 4, 7, 9.30
Sun. 7, 9.30

ORDEA 2nd week
MAD MAX
Tonight at 10
Weekdays 7.15, 9.30

RAMAT GAN
PIRATE MOVIE
• BROOKE SHELTON
4, 7.15, 9.30

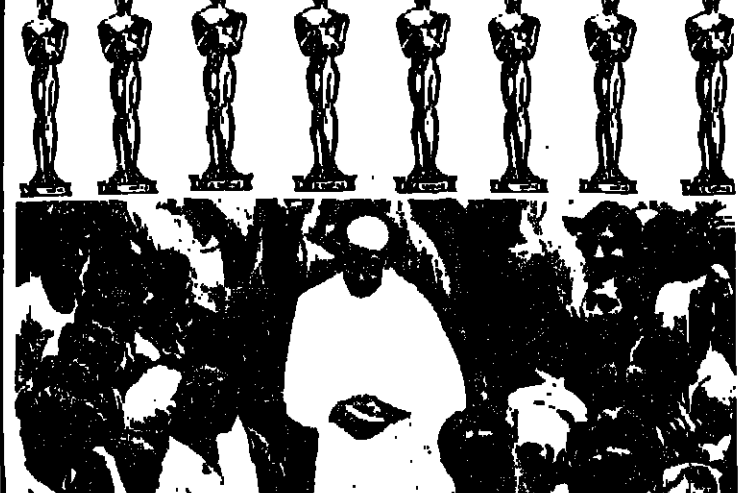
HERZLIYA Cinema
THE GOOD, THE BAD AND THE UGLY
Sat. 7.15, Weekdays 6, 9

NETANYA Cinema
NANA
Based on the novel by Emile Zola
7, 9.15

HOLON Cinemas
LOOPHOLE
Fri. 10 p.m.
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

Ramat Hasharon Cinema

WINNER OF 8 ACADEMY AWARDS
GANDHI
RICHARD ATTENBOROUGH'S FILM "GANDHI"
Starring BEN KINGSLEY as The Mahatma
National premiere, Saturday, April 23
DEKEL CINEMA, Tel Aviv ORA CINEMA, Haifa
Saturday, 8.00 p.m.
Weekdays 5.00, 8.30 p.m.



DEKEL CINEMA, Tel Aviv ORA CINEMA, Haifa
Saturday, 8.00 p.m.
Weekdays 5.00, 8.30 p.m.

DEKEL CINEMA, Tel Aviv ORA CINEMA, Haifa
Saturday, 8.00 p.m.
Weekdays 5.00, 8.30 p.m.

DEKEL CINEMA, Tel Aviv ORA CINEMA, Haifa
Saturday, 8.00 p.m.
Weekdays 5.00, 8.30 p.m.

DEKEL CINEMA, Tel Aviv ORA CINEMA, Haifa
Saturday, 8.00 p.m.
Weekdays 5.00, 8.30 p.m.

DEKEL CINEMA, Tel Aviv ORA CINEMA, Haifa
Saturday, 8.00 p.m.
Weekdays 5.00, 8.30 p.m.

DEKEL CINEMA, Tel Aviv ORA CINEMA, Haifa
Saturday, 8.00 p.m.
Weekdays 5.00, 8.30 p.m.

DEKEL CINEMA, Tel Aviv ORA CINEMA, Haifa
Saturday, 8.00 p.m.
Weekdays 5.00, 8.30 p.m.

DEKEL CINEMA, Tel Aviv ORA CINEMA, Haifa
Saturday, 8.00 p.m.
Weekdays 5.00, 8.30 p.m.

DEKEL CINEMA, Tel Aviv ORA CINEMA, Haifa
Saturday, 8.00 p.m.
Weekdays 5.00, 8.30 p.m.

DEKEL CINEMA, Tel Aviv ORA CINEMA, Haifa
Saturday, 8.00 p.m.
Weekdays 5.00, 8.30 p.m.

DEKEL CINEMA, Tel Aviv ORA CINEMA, Haifa
Saturday, 8.00 p.m.
Weekdays 5.00, 8.30 p.m.

DEKEL CINEMA, Tel Aviv ORA CINEMA, Haifa
Saturday, 8.00 p.m.
Weekdays 5.00, 8.30 p.m.

ENTERTAINMENT

(Continued from page 4)
THE BEST OF SHALOM ALEICHEM — Details as for Jerusalem, Haifa, Thursday at 8.30 p.m.

DAVID BROZA — In a new programme (L'Espresso, tonight at 9.30 p.m. and midnight)

DRUNK WITH JOY — Yossi Banai in his new programme of song, satire and comedy. (L'Espresso, tonight at 10)

JAZZ CELLAR — Rami Levin, piano, Amikam Kaminian, saxophone, Eli Mogen, bass, Albert Plamenka, wind instruments, (L'Espresso, Sunday at 10.30 p.m.)

ONE-TIME ACT — Shlomo Bar Aba, Gidi Giv, Shlomo Yagor, Alon Moshonov, Yoni Rechter (Haifa, Rina, tonight at 10; Beit Hahayal, Tuesday at 9 p.m.)

MOHAB HAZEMER — With Shoshana Daman, (Petah Tikva, Motza, tonight at 9.30)

NEW YORK, NEW YORK — Sandra Johnson, with Liz Magner and Henry Kaufman, (Beit Levan, tonight at midnight)

ROCK 'N' ROLL OF THE '60s — Mazi Cohen, Yoel Feller and the Super Group Band, (Beit Levan, Monday at 10 p.m.)

SAMBA — With guitarist Chikinho Lima from Brazil, (Moadon Shabul, tonight, tomorrow and Wednesday at midnight)

THE FRENCH LIEUTENANT'S WOMAN — Brilliant — if somewhat too intellectual — adaptation of John Fowles' bestseller by director Karl Reisz and playwright Harold Pinter. Meryl Streep is superb as the tormented, almost pathological Sarah.

GREGORY'S GIRL — A gangly 16-year-old talks in love with the lovely lass who replaces him on the soccer team. A gentle, charming and humorous Scottish romance, directed by Bill Forsyth, with Gordon John Sinclair and Dee Hepburn heading a perfect cast.

I LOVE YOU — Sexual encounters in a Rio de Janeiro penthouse, as an allegory of the bankruptcy facing the permissive consumer society, the explicitness of director Arnaldo Jabur may shock the faint at heart.

IN THE STILL OF THE NIGHT — Psychiatric Roy Scheider is naturally attracted to art historian Meryl Streep, but his suspicion that she just might be in the habit of running about slapping men's throats at night understandably has a cooling effect on their relationship. Good clean gore fun.

LONELY HEARTS — A simple sensitive story about middle age romance with all its fears, doubts and uncertainties, attractively performed by Wendy Hughes as a beautiful thirtyish virgin, and Norman Kuey a 50-year-old panty liner. Directed by Australian Paul Cox.

THE MAN WITH THE GOLDEN GUN — Yet another 007 escapade. Stunts, action and gals galore, with Roger Moore as Mr. Bond and Christopher Lee as Sgarapanga.

MISSING — The end of the socialist dream for Chile and its return to the despotic control of the army, is the theme of Costa-Gavras' latest film. Like in his other movies — the left is always right and the right is always wrong.

CLOCKWORK ORANGE — Stanley Kubrick's 1971 futuristic film abounds in violence and sex, in a cold, surreal setting.

DINER — Remarkable performances by Steve Guttenberg, Daniel Stern, Mickey Rourke, Kevin Bacon and Timothy Daly in this comedy drama about five friends making the difficult transition into manhood. Screenplay and direction by Barry Levinson.

THE DRAUGHTSMAN'S CONTRACT — An amazingly intelligent 17th-century thriller, to be read at a multitude of levels, with interpretation touching every imaginable field, from social history to theory of aesthetics. Directed by Peter Greenaway with Janet Suzman, Anthony Higgins and Anne Louise Lambert.

E.T. — A creature from outer space, stranded on Earth, is helped by a bunch of kids to regain his spaceship. A heartwarming, cheerful thriller, which recaptures the charm and excitement of cinema in its prime. Directed by Steven Spielberg.

FAME — An exuberant explosion of young acting, singing and dancing talents lights up

DANCE

ISRAELI BALLET — Pas de Quatre (Bodini); Pas de Trois from Pagania (Balanchine); Tanya Tree (Nureyev); Mendelssohn Concerto (Chopin); (Tel Aviv, Beit Hahayal, Sunday at 5 p.m.; Monday at 5 p.m.; Tuesday at 8.30 p.m.)

KIBBUZ DANCE COMPANY — Programme for the whole family. (Kfar Sava, Yad Lechannani, Tuesday)

For last minute changes in programmes or times of performances, please contact Box Office.

WALKING TOURS
Jerusalem through the Ages
Sunday and Tuesday at 9.30 a.m. and Thursday at 2 p.m. — The Citadel, Jewish Quarter, Old Yishuv Court Museum, reconstructed Sephardi synagogues, Western Wall.

Monday at 9.30 a.m. — The Canaanite and Israelite period in Jerusalem.

Wednesday at 9.30 p.m. — The Greek and Roman Period in Jerusalem.

Sunday at 2 p.m. — Sites of special Christian interest.

Tours start from Citadel courtyard next to Jaffa Gate, and last 3-3.5 hours. Tickets may be purchased on the spot. All tours are guided in English.

Other towns
APPLES OF GOLD — (Eilat, Mariah Hotel, Thursday at 9.30 p.m.)

THE ROCKY HORROR PICTURE SHOW — An outrageous assemblage of the most stereotyped sci-fi films, Marvel comics, Frank's Avalon movies and rock and roll of every vintage, this is also one of the weirdest, funniest and sexiest films to bless our shores in a long time.

SIX WEEKS — Mary Tyler Moore, Katherine Healey and Dudley Moore star in this tear-jerker about a teenager soon to die from Leukemia. Amusing and colourful in parts, but also rather synthetic and corny.

SOME LIKE IT HOT — Billy Wilder's 1959, superlative comedy set in the 1930s about two musicians (Tony Curtis, Jack Lemmon) who, fleeing gangsters, join an all-girl band. Also with Marilyn Monroe, Joe E. Brown and George Raft.

TEMPEST — A successful architect, uninvited with his wife and his surroundings, takes a breather on a deserted island, accompanied by his teenage daughter, a bourgeois dilettante and a no-nonsense native. Wave, churning and splendidly performed by John Cassavetes, Gene Rowlands, Susan Sarandon and Raul Julia, to name just a few of an outstanding cast.

A TOUCH OF CLASS — Excellent comedy about an illicit affair between a married man and a divorcee. Stars George Segal and Glenda Jackson.

THE VERDICT — Everyone who has ever rooted for the little man's struggle to overcome not only corruption, but the big machine deluding it, is going to come up smiling from Sandler Lumet's latest film.

VICTOR VICTORIA — Based on a 1923 German film of the same name, this movie is the complicated story of a jobless British soprano in pre-war Paris who eventually becomes famous. Brilliantly made. Lots of charm and skill.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

THE CAMERI THEATRE
of Tel Aviv
SUITCASE PACKERS
Tomorrow, Apr. 23, 7 p.m., 9.30 p.m.
Sun. Apr. 24; Mon. Apr. 25
AMADEUS — Haifa Theatre
Tomorrow, Apr. 23:
Sun. Apr. 24

NOISES OFF — comedy
Tue. Apr. 26; Wed. Apr. 27
GREAT AND SMALL —
Bogusheba Theatre
Tue. Apr. 26; Wed. Apr. 27

FILUMENA
Definitely last performance
Tomorrow, Apr. 23, 8.30 p.m.
A JEWISH SOUL
Tomorrow, Apr. 23, 8.30 p.m.

TROJAN WOMEN
Sun. Apr. 24; Mon. Apr. 25
1983/84 subscription sales shortly

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This Week in Israel - The Leading Tourist Guide

SHOPPING SHOPPING

"This fabulous jacket used to belong to my grandmother. Scharf's Furs updated it for me, and it looks just like the latest fashion."



You too can benefit from Scharf's new service throughout the spring and summer. Bring in that old fur coat which belonged to your mother or your grandmother and our experienced experts will turn it into something stunningly modern, even if it was not bought at Scharf. Our team of experts is at your service to remodel collars, sleeves and even the whole basic design to make it look NEW. The latest fashion innovation: Remodelling coats with an enchanting combination of leather and fur. Scharf's highly experienced craftsmen will examine your coat or jacket on the spot. Select your NEW STYLE from one of the

many fur models in Scharf's 1983/4 range, already ordered by top overseas fashion houses. Feel free to try them on till you find what looks exactly right on you. Leave the rest to us. Within 3-4 weeks you will be able to wear your 'new' fashionable fur. The cost of remodelling starts as low as \$250. It's a good investment, because your fur will be worth much more when you take it out than when you brought it in.

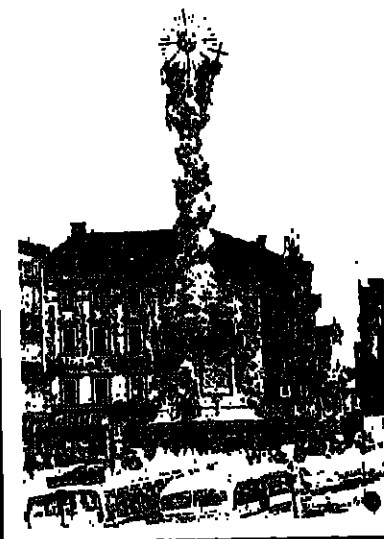
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Scharf's Furs. Update your fur for Winter 84.

Linzed!



Ephraim Kishon

LINZ is a well-known Austrian city, the third largest in that country, and distinguished from all others in that its name is Linz and not something else. It is made up of streets, houses, public squares, shops, and whatever else one usually expects to find in a city. It also has a daily paper of its own, and thereby hangs my tale.

A couple of weeks ago, I was invited to speak to the burghers of Linz about Israel, its beautiful landscape, its holy sites and unholly poisonings of innocent schoolgirls. About an hour before the lecture, a young man came to see me at my hotel, introducing himself as a reporter for Linz' important daily. He produced a municipal document by way of credentials, and a pagel of questions.

"Is this your first visit to Linz?" he began.

"Yes."

"Why?" He had me there. I'd never really considered the question, and he caught me entirely unprepared.

"Well," I said at last, "it's true I've never been to Linz before, but I am very happy to be here now."

My young man was evidently delighted to hear it, because, as he told me, Linz was one of the most beautiful cities in the world. What did I think of Linz?

"It's beautiful," I said.

But that, to judge by his pained look, wasn't good enough.

"Linz," I therefore volunteered, "is certainly one of the most beautiful cities in the world."

"May I quote you on that?"

"Sure."

I had arrived at Linz late the night before, and what I had seen of it so far came to a number of traffic lights in working order and one sleepy hotel receptionist. Still, why hurt the feelings of a young reporter when, for all I knew, Linz might well be quite a pretty sort of place.

"WHAT ARE your plans for the near future?" my young man resumed.

"I'm starting on a new play."

"About Linz?"

"Well, no, I don't think so."

"Why not?"

Stumped again. One really shouldn't give these interviews without thorough preparation.

"May I ask," he asked, "whether you have visited our new industrial district yet?"

"No, not yet."

"Ah, but you absolutely must see it, sir. It's fabulous. You'll love it, and it would be a marvellous setting for your play. I'm sure."

"Well..."

"And where do you think you'd like to write your play?"

"I haven't decided yet."

"Here in Linz, perhaps?"

"Perhaps," I told him. "I'm keeping an open mind."

"You'd find nowhere more suitable. Just look at our beautiful avenues -- the straightest you'll ever see!"

I was beginning to squirm. Very tempting, those avenues, but I do want to get home to my family in Israel, you know. I explained to the young man who, I figured, was a native Linzer himself. "Why not bring the family here?" the reporter offered brightly. "Linz is famous for its hospitality."

"Well, I don't know. My son's still in the army, you see, and I doubt they'd release him for a visit to Linz."

"I'm sure they would," the reporter said confidently. "You just tell them what a magnificent city this is, with all these houses and streets and all, and they can't refuse. People come here from all over the world and stay for life, if not alter."

I GLANCED at my watch. My Linzman, meanwhile, was checking his questions to make sure not to miss any.

"What," he asked next, "did you like most about Linz, sir?"

"Everything," I said. "I mean, Linz is Linz."

"Still?"

"Well," I nudged my memory.

"To start with, I was won over by the straightness of the avenues. Then of course there's your fabulous industrial district, and last but not least, Linz' famous hospitality."

My Linzer blushed with pleasure.

"Thank you," he breathed. "May I quote..."

"Be my guest."

"The young man was gathering his papers."

"I believe," he told me, "that you travel a great deal, sir. May I ask you a personal question on that subject?"

"Go ahead."

"Which of all the cities you have visited has impressed you most?"

I contemplated the young man's face. He was hitting his lips with anxiety, and his eyes were nuttely beseeching.

"Um," I said thoughtfully, "as cities go, there is one that surpasses all other cities in the world for sheer essential cityness."

"Which..."

"Linz."

The young man expelled his breath in a great sigh, blew his nose rapturously, thanked me and left.

NEXT DAY, after delivering my lecture on the beauties of Galilee, Jerusalem and Jenin, I flew home and found a telegram from the Linz municipal culture department awaiting me. "Re newspaper interview," the department chief wrote there in person, "thrilled by your fervent love and admiration for our beautiful Linz. Thank you, thank you. Looking forward to your next visit to receive honorary citizenship as expression of our gratitude."

I could see the freedom of Linz looming on the horizon.

"There are many cities in the world," I cabled back cautiously, "but only one Linz."

"Eagerly awaiting your arrival," came the reply, "with whole family. Say when."

The freedom of Linz? Looks like I'm bound to it for ever.

Translated by Miriam And.

By arrangement with Ma'ariv.

FRIDAY, APRIL 21, 1983

Fun with fungi

MATTERS OF TASTE/Haim Shapiro

I TOLD you so. For years I have been inveighing against tinned mushrooms. All that time I never gave a thought to the health aspects; for me, it was enough that tinned mushrooms lost the delicate taste and aroma of the fresh ones. I have always been particularly incensed when a waiter at a rather expensive restaurant recommended, with a twinkle in his eye, the veal or chicken with mushrooms, and then came trotting back with something that had come out of a tin.

Now that botulin has been discovered in tins of mushrooms from Taiwan, I can say that they are not only inelegant, but downright dangerous as well.

I thought of all this when I had occasion to dine recently at Café Pilz, the refurbished coffee shop and restaurant overlooking the Tel Aviv beach near the Dan Hotel. I am happy about the café, not only because it features fresh mushrooms in profusion, but because it is helping to restore to its former glory a particularly pleasant part of the city.

Looking through the windows at the parade of bathers walking by, one could almost believe that one was looking at an impressionist painting. The décor is reminiscent of the 1930s, when the original Café Pilz was very much in fashion.

THOUGH the air-conditioning was on when we were there, the sight of all those bathers made me feel warm, so even before looking at the menu, I ordered a large draught beer.

The menu itself, in Hebrew and in English, offered a large choice, tending towards *nouvelle cuisine*.

I began my meal with a fresh mushroom salad. Nothing could have suited me better than the large bowl I got with a layer of shredded lettuce and a mound of thinly sliced fresh mushrooms, covered with finely crumbled blue cheese. It was proof, if proof were needed, of the superiority of the fresh product over the rubbishy, tasteless tinned product.

There were also fresh mushrooms in my companion's quiche, which included pieces of smoked meat. The quiche, with its own small salad, was almost a meal in itself; it was only the demands of the column that gave us the strength to go ahead and order two main courses.

The first of these was an *entrecôte*, served with a Café de Paris sauce. The steak itself was very tasty and tender enough for me, which is to say that it was sufficiently chewy to be interesting. I still have most of my teeth and find meat that is fork tender a bit boring. That, incidentally, was why I refrained from ordering the more expensive fillet steak.



Israel's team (from left) Avigdor Bruch, Shalom Kadush, Eli Pedika, Armand Nachmani and Avshalom Yanai.

My companion ordered the *goujon* made of seabass, small bits of seabass in a wine sauce with, you guessed it, fresh mushrooms. The dish was very well seasoned.

Clearly, there is someone in the kitchen who knows something about cooking, someone who is also able to turn out perfectly cooked rice. But I feel that it is only fair to add that there was far more sauce than fish, a state of affairs that would cause many to grumble.

INSPIRED to greater acts of glory for you, my faithful reader, I felt I must try the desserts, although I was in no state to do so. Asking the waitress, a charming young

American, what she considered the best cake, I found myself facing a plain-looking chocolate icing covering a rich mixture of nuts and candied peel. It was delicious.

My companion's blueberry cheesecake was not bad either, although I would have liked a slightly firmer cheese section. The coffee was also quite good.

The bill, including several steins of beer, came to \$52.00. In fairness to the café, I must say that a normal diner would probably not want to order as much as we did.

IN A culinary happening of a very different kind, the Israel Circle of

Chefs last week held a dinner at the King David Hotel in Jerusalem to send off their team to an international competition in Torquay.

In keeping with recent trends in cuisine, the menu represented local twists of international cuisine, rather than an effort to come up with new and original "Israeli" recipes.

Also of interest was the fact that all the members of the team going to England work in Jerusalem, which was once the gastronomic stepdaughter of Israel.

I can say with all honesty that I can't recall ever having come across such a perfect meal prepared for a large group of people.

This Week in Israel - The Leading Tourist Guide - This Week in Israel - The Leading

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THE JERUSALEM POST MAGAZINE

THE JERUSALEM POST MAGAZINE

Handwritten text in Arabic script.

THE WAVES made by the Fourth Arthur Rubinstein International Piano Master Competition slowly recede, and the routine of life takes over again. Towards the close of the season, preparations for the coming year are being made, and part of this process is the award of music prizes and scholarships. In this field there are various types of encouragement for young students. Some assist only the select few who are aiming at a professional career; others find satisfaction in helping young people to acquire musical knowledge and technical competence without thinking of following their training professionally. We need amateur musicians and audiences just as much as artists to perform. There are many foundations that do commendable work in this country, year in year out, some with a blare of publicity, some unknown to the population in general.

The other day, I was fortunate enough to attend the concert of winners of awards from one such body. The Angela and Maurice M. Clairmont Foundation held its award ceremony last week at the Mexico Building of Tel Aviv University. Eleven young people — pianists, violinists, cellists, a composition student — received grants totalling some \$25,000 from the hands of the man who gave his name and money to the fund.

Remarkably high performance standards were revealed at this concert, which, together with the pleasant, positive personalities of the youngsters, reminded us again of a "Beautiful Israel."

Five pianists, two violinists and two cellists performed classic and romantic works, with one Israeli

Helping hands

MUSIC AND MUSICIANS / Yohanan Boehm

piece (by Noam Sheriff) and a humorous by Rostropovich adding some "contemporary" spice to the programme. A guest pianist, Irena Zaritzkaya, played a nocturne composed by Maurice Clairmont and dedicated to Pinna Saltzman.

The Clairmont Foundation, established three years ago, is linked to the America-Israel Cultural Foundation. Prizes are awarded to instrumentalists of conservatoire and academy age, as well as to composition students. This year no first prize was awarded in the latter category, but only a second prize. Mr. Clairmont, a native of Rumania who resides in Geneva and New York, studied law and music in Paris. He has not lost his interest in music; hence his generous support of young talents.

The honorary president of the Clairmont Foundation, Adolph Ebner, announced the formation of the Friends of the Tel Aviv Music Academy, which intends to organize events to assist young artists to appear in public and to further their career. Maurice Clairmont accepted the world presidency of the Friends.

These awards are in addition to the many scholarships distributed annually by the Sharret Fund for Young Artists of the America-Israel Cultural Foundation, as well as by the Jerusalem and Tel Aviv academies.

A MUCH SMALLER and more modest award ceremony was also held at the Alpert Youth Music Centre in Jerusalem — no less important though on a different level. The Max Varon Foundation goes to the grass-roots level of music education and seeks to encourage parents to continue their children's studies by donating small scholarships to help pay their fees. Seventeen out of 19 candidates received stipends, given in memory of Max Varon, a senior member of our diplomatic service, whose great love was the violin, which he learned to play as a youngster but could never use professionally.

YOUNG ARTISTS' WEEK, an annual feature of the America-Israel Cultural Foundation, gets its send-off in Jerusalem next week at the President's Residence (by invitation only). On May 5, Beersheba will be the venue for musical, theatrical and dance performances and exhibitions. On May 10 there will be a number of programmes at the Tel Aviv Museum.

The capital will have its day — or, rather, morning — at the Jerusalem Theatre on May 12, with Mendi Rodan conducting a performance of de Falla's *Don Pedro's Puppet Play* by the "Caron" Theatre and the Israeli Sinfonietta. There will also be a short recital by the IDF String

Quartet, an exhibition of art work by Bezalel students, films, and performances by some theatrical groups.

On May 13, Haifa will celebrate Young Artists' Week with a similar type of programme, this one featuring the Haifa Symphony Orchestra and the Bat-Sheva Two dance group.

The week will come to a close in Tel Aviv on May 16, with a concert by the Israel Philharmonic at the Mann Auditorium, conducted by Gisele Huka, with Michael Tal as soloist in Rachmaninoff's "Paganini Rhapsody." The other works will be Ravel's "Mother Goose" Suite and Beethoven's Seventh Symphony. The concert will be preceded at 7.45 by a short programme by the National Youth Band in the foyer.

Altogether, Young Artists' Week will present six new works by young Israeli composers, two new conductors with different orchestras, three exhibitions by young artists, several new dances by Bat-Sheva Two, and the first performance of the winning entry for this year's Francois Shapiro Prize for a young instrumentalist.

THE CAMERAN Singers have left for Europe on their first grand tour, which will take them to the Scandinavian countries, Holland and Portugal. Founded by Avner Itai in 1976, this ensemble has established a firm reputation in this country and can always count on full houses everywhere.

In Israel, the choir has appeared with all our orchestras and has established the "Voice of Choirs" series, with the participation of groups from abroad, which has been very popular all over the country.

The ensemble has been chosen to represent Israel at the International Festival in Lisbon. On Independence Day, it appeared at Amsterdam's famous Concertgebouw Hall, under the patronage of our ambassador in Holland. In Denmark, its appearance will coincide with an exhibition of the works of Mark Chagall, and the choir will sing at the May Festival at the Tivoli in Copenhagen. In the south of Sweden, it will appear in a number of churches, as the use of a church organ is required for its programmes, whose central feature is Domenico Scarlatti's *Stabat Mater*. This is complemented by Monteverdi madrigals, songs for female voices by Bartok, folk songs of different Israeli communities and vocal works by Israeli composers Zvi Avni and Moshe Razouk.

There will be radio recordings of the Cameran Singers in all the countries they are visiting.

THE JERUSALEM Music Centre announces a Baroque Music Workshop by members of the "Philharmonia" Baroque Orchestra of the West, to be held at the Centre from May 1 to 6. Laurette Goldberg, harpsichord, Susan Napper, cello and viola da gamba, Michael Sand, violin and viola, and Bruce Haynes, oboe, flute, recorder and bassoon — all international experts in their fields — are the instructors. Registration at the Centre is requested by April 25. The ensemble will give a recital at the Music Centre on May 1, with works by Handel, Telemann, Sammartini, Couperin and Bach. For this event, admission is by registration only.

Grimm images

THEATRE / Uri Rapp

THEATREGOERS in Jerusalem and in Tel Aviv had a treat. A small stage, familiar props, ingenious lighting, German folk-songs, and two clever actresses together make up an excellent 75-minute show. Anne Sexton's *Transformations* is a modern poetic version of some fairy tales by the brothers Grimm; again transformed into a theatre-piece, it became an intriguing experience.

Vanessa Ochs and Barbara Friend, the two actresses, are university teachers and writers also. Barbara Friend for the most part plays a mature woman, both poised and troubled; Vanessa Ochs is a versatile comedienne; their talents are complementary. Also featured: some life-sized though faceless puppets, who contribute quite a lot. It is a lively and clever text and those who have not read Anne Sexton should be glad to get to know her poems.

They're working with the well-known fairy tales: Snow White, the Frog Prince, Rapunzel, Cinderella, Hansel and Gretel, Rumpelstiltskin, Sleeping Beauty. In the Grimm ver-

sions, they're already cruel and disillusioning enough, once you get behind the innocent and childlike facade. Anne Sexton's version is colloquial, and the horror, cynicism and cold-bloodedness conveyed by her images and metaphors shock the listener.

We are presented with Snow White's stepmother, "a beauty in her own right, though ugly, of course, by age"; or Snow White herself, married happily ever after: "Meanwhile Snow White held court/rolling her china-blue doll eyes open and shut/sometimes referring to her mirror/as women do." The vicious cycle of sexual competitiveness between older and younger women is revived.

THE CINDERELLA rags-to-riches story takes the following form in Sexton: its characters include the plumber who wins the Irish Sweepstake ("from toilets to riches"); the nursemaid who marries the millionaire's son ("from diapers to Dior"); the milkman who goes into real estate ("from homogenized to

martinis at lunch"); and the charwoman who collects insurance money after being hit in a traffic accident ("from mops to BMW Tel-ler").

Sexton's Hansel and Gretel begins with a recital by a cannibal mother: "Little plum/said the mother to her son/I want to bite/I want to chew/I will eat you up." Abandonment of the children in the forest is termed "the final solution"; and when the witch tells Gretel to climb into the oven, she answers: "Ja, Fräulein, show me how it can be done." The witch in the blazing oven is described in the following terms: "Her blood began to boil up/like Coca Cola/Her eyes began to melt/She was done for. Altogether a memorable incident."

The children remember the "cooking witch... only at supertime," with the smell of broiled meat.

Rumpelstiltskin tears himself in two, "one part soft as a woman/one part a barbed hook." When Sleeping Beauty's death is foretold, "the king looked like Munch's Scream."



Vanessa Ochs and Barbara Friend in Anne Sexton's "Transformations."

There is just one touching and uncynical piece. It's the opening section of Rapunzel, which provides a completely new perspective on the story of the old woman who wants to keep the young girl to herself: "A woman/who loves a woman/forever young." The yellow rose will turn to cinder and New York City will fall in before we are done so hold me/my young dear, hold me." This long poem celebrates female love, but is then contradicted when Rapunzel first discovers a virile admirer.

Much human longing, emotional fragility and wistfulness shine through the harsh and drab surface of these narrative poems. The two actresses have transmitted these

qualities. They're not pretentious, and so their weaknesses don't have to be stressed. They give the impression of loving and living the text, and succeed in conveying this to the audience. Here is an instance of American culture at its best. The American Cultural Centre should be congratulated for its support of this performance.

"I'll conclude this review with the end of the introductory poem, *The Gold Key*: 'He turns the key/Presto! It opens this book of odd tales/which transform the brothers Grimm/Transform? As if an enlarged paper clip/could be a piece of sculpture./And it could.' This is a good statement about modern art, and about poetry. □

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9.30 pm: *Jules et Jim* Truffaut

Sun. at 7 pm: *La Chinoise* Godard

9.30 pm: *The Trial* Orson Welles

Mon. at 7 pm: in small hall *The Crowd* King Vidor; in large hall films on dance & theater of the Far East

8.30 pm: small hall *The Dyak*

9.30 pm: dance film marathon

Tues. at 4 pm: *The Wizard of Oz*

7 pm: *Days and Nights in the Forest* Satyajit Ray

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Independence Day blues

THE GOVERNMENT having made its usual mess of the weather, this time for the eve of Independence Day, few of us had the temerity to venture out into the night, armed with plastic hammers, in search of prey to smite upon the head. Like errant soldiers, we were confined to barracks. As a result, we were more than ever dependent on Israel Television to keep us awake until the small hours, since it was our patriotic duty, on this night of all nights, to go to bed when the owl and the nightingale closed up shop.

Fortunately for us, at long last somebody responsible for programming in Television House had really done his homework. *The Greatest Show on Earth* was exactly what we wanted to keep us on the *qui vive* through the long, dark hours; it had everything except fireworks. There were stunning Cecil B. de Mille effects, wonderful circus acts, humour, sentimentality, romance, villainy, nobility and a story line to hold our attention. Betty Hutton's acts on the high trapeze were as wonderful as her legs; Charlton Heston was like a lioness defending her cubs as he fought off the villains from the Organization who wanted to take over the circus.

Earlier in the evening, we had been put into an excellent mood by seeing all the VIPs who had wangled tickets for the ceremony on Mount Herzl lashed by winds and water. There were few more exquisite pleasures than sitting in an armchair in an overheated room and seeing our betters shivering under arctic conditions.

Despite the weather, all the troops involved in the ceremony performed with the precision of the Guards at Buckingham Palace. Gone are the days when Israeli forces at a ceremony of this kind looked like guerrillas come down from the hills to whoop it up in town: now both male and female soldiers march, salute and exchange flags with a snap that must delight their regimental sergeant-majors.

Edna Pe'er read her lines so well and with so much emotion that I doubt whether there was a single dry eye in any armchair in Israel. I have only one complaint: in the age of colour TV, choirs and other performers should no longer be dressed in black and white. They must bear in mind that their real audience is not the select few shivering in the seats, but the hundreds of thousands watching on TV sets, and clamorous for colour. Tennis players and other sportsmen have yielded to the pressure to use the entire spectrum: choirs should do likewise.

IT IS NOW a firmly established tradition that two televised competitions should mark the celebration of our independence: one is a Bible Quiz on the day (reduced in latter years to a clash of youthful singers) and the other is an oratorical contest in the evening.

The rivals in the latter event were the President, the Prime Minister, the Speaker of the Knesset, and the Chief of Staff. For some reason, this year the Premier did not seem to be very interested in winning; he spoke some hackneyed lines without those variations in tone, pitch and volume that generally make him so effective a rhetorician. The President was very wise and paternal, as befitted a man who had not yet abdicated his post as the father of all the people; it seemed to me that he was not



Rafal: a formidable man.

TELEREVIEW
Philip Gillon

saying anything very new. Still, he will clearly make an excellent prime minister. Knesset Speaker Menahem Savidor said predictable things in a very firm voice.

The valedictory appearance of Rafi-Aluf Rafel Eitan as chief of staff was far and away the most interesting performance of the night. Like all our chiefs of staff, with the exceptions of Moshe Dayan and Yigael Yadin, he speaks very, very slowly, and cogitates a long time over every question before he answers it, like a factory belt reluctantly delivering the goods, although it is not certain that it is not on strike.

While Rafal sits considering whether he should answer some question posed by an obviously intimidated interviewer, his face sets like granite, and he looks rather as if he were posing for the Mount Rushmore treatment. He is clearly a very formidable man, even via the air waves and compressed into a tube.

As he outlined his grim philosophy, I had to admit, reluctantly, that there is considerable logic in his thinking; I also understood why hundreds of thousands of Israelis have chosen to emigrate. He made a very strong case for the view that there has been one continuous war going on between Jews and Arabs for decades; that it is them or us; that it will only end with the complete subjugation of one people or the other.

He did not spell it out, but clearly implied that there are only two alternatives: the extermination of the Jews or the exodus of the Arabs from the whole of what he considers to be Eretz Yisrael. Only fanatical wars can determine what the end is to be. If he is right, the outlook for our children, grandchildren and great-grandchildren is hardly rosy.

On the vexed question of his politicization of the post of the chief of staff, he made a very poor case: he merely alleged, without citing any examples, that his predecessors had also adopted political stances. Maybe so, but I cannot remember any of them making public state-

ments on controversial political issues, as Rafi-Aluf Eitan has done, time and time again.

THE WHOLE of Israel seems to have contacted me to complain about the appalling programmes shown on Independence Day. They make the point that the weather was so bad - refer back to opening sentence about the government - that they stayed home for that rare delight for an Israeli TV addict, a whole day's viewing. And, they say, they were given one junky programme after another.

I pass on the hearsay report, because, I must confess, on Independence Day I played truant and substituted real living for observing life on the screen. Watching Mabat the previous night I heard Deputy Prime Minister David Levy justify the revolting decision of the government to desecrate Independence Day - the day which should unite all Israel in joy - by the dedication of the highly controversial, nation-splitting new town of Upper Nabulus next to Arab Nabulus. He went on to claim that the planned Peace Now protest on the site was anti-democratic, because the government decision was binding on all of us.

This nasty and dangerous nonsense so irked me that I decided to join the protest the following day. When I told a cynical friend of my intention, he said: "You're crazy. You'll be stoned by Arabs and shot by Jews. And for what? The West Bank has already been annexed, no protest can change the facts. It's all over but a few wars."

But I went. And a wonderful, inspiring day it turned out to be. We had to wait hours while our buses inched along the road; we scrambled over a muddy hillside; the wind raged at us, the rain beat down on us; but it was a terrific experience. The Peace Now organization was perfect; the crowd was amazingly large considering the conditions; everybody was very good-humoured. I was reassured that morality and decency are still alive and well in Israel, and that the old ideals of Zionism are intact.

Best of all, Levy decided that discretion was the better part of valour, and faked appearing on the platform as scheduled; instead he had some kind of hole-and-corner gathering out of sight. So the honour of Independence Day was saved.

I got back in time to see the report of the event on the news. It was a very carefully edited, giving-both-points-of-view, colourless, bland and uninspiring record, although accurate. So I cannot help thinking what I would have missed if I had sidestepped real life and relied only on the box. With great nobility, since, if people follow my advice I may put myself out of a job as a TV reviewer, I urge readers to try switching off their sets and really living.

But I have good news for armchair sportsmen. The sports department plans a great deal of live vicarious sport for us during the summer - if this ever arrives - including several European Championship basketball matches, the Wimbledon finals in July and track and field events in Finland in August. Some of these telecasts are on Fridays and Saturdays. They are not yet up to Jordan's standard, but they are making progress.

ALL THROUGH the screening of *Diva* I racked my brains to define it. Is it schlock, pop, retro, Roy Lichtenstein, Claus Oldenburg, Andy Warhol, Rene Magritte and Paul Delvaux rolled into one, a strange mixture of the absurd and the impossible, the trendy and the fanciful? Or is it a latter-day version of a cult serial like *Jules*, with its mysterious hero bringing justice to the hopeless victims of villainy whom law and order couldn't or wouldn't deliver from the jaws of pure evil?

The obvious answer is that it has a bit of everything. Of course it is debatable how much of a compliment that is; after all, what's left of a man's own personality when he has absorbed such a multitude of influences like a sponge?

However, this conclusion is no doubt of more interest to film theorists than to reviewers; the average filmgoer isn't likely to bother himself with it. For, whether *Diva* heralds a new style in French cinema or is just a pathetic example of its bankruptcy, it is immensely enjoyable, as long as you don't take it too seriously and don't expect some profound philosophy.

If one considers only the formal plot, then everything is clear. *Diva* is a thriller in the most traditional sense of the word. It is about unlawful recordings and dope smuggling, police corruption and prostitution; it has not one but several breathtaking chases through Paris metro stations, under the Place de la Concorde and in the Bois de Boulogne; a number of violent crimes are committed, including murder; sadistic executioners go around sticking ice-picks in people's backs; guns go off all over the place, and cars are blown up.

Yet to see in this film only a thrill-

The score on 'Diva'



Richard Bohringer in 'Diva'.

CINEMA
Dan Fainaru

ler would be to do an injustice to director Jean-Jacques Beineix, whose first feature film it is. *Diva* can just as easily be viewed as a fetishistic exploration of human nature. The young hero, Jules (a very common French name), is infatuated with opera in general and the voice of one black soprano, Cynthia Hawkins, in particular. The trouble with this luscious lady, played by a real soprano, Wilhelmina Wiggins Fernandez, the current star of the Paris Opera production of *La Traviata*, is that she refuses to make records. The young man smuggles a Nagra tape

recorder into one of her performances and achieves a perfect recording of her singing an aria from Alfredo Catalani's *La Wally* (one has to be a cultist to know of the existence of this opera).

How perfect the recording can be, given the conditions of secrecy, is open to question, but then Beineix should be allowed a certain amount of poetic licence. Not content with "stealing" her voice, the young man also helps himself to one of her dresses. (Luis Bunuel would certainly have approved of such an impulse.) When he goes back to return the dress, for he isn't a real thief, just a passionate fetishist, he is confronted by the lady herself, who immediately makes for the nearest phone to call the police; she is pacified on learning of his familiarity with her career, her whims etc. At this point she knows only about her dress...and only a nasty reviewer would give away the twists of a thriller.

I WILL limit myself, therefore, to some of the complexities of the work. A gang of Taiwanese pirate record producers would just love to get their hands on the young man's tape. Jules is a postman, and a hooker slips a cassette containing her confession, which could put a must respectable person in trouble, into his postbag just before she is stabbed to death. Naturally, all those mentioned on the tape are eager to get hold of the incriminating evidence, and as soon as they realize who has it (the last one to find out is Jules himself), they start chasing him madly. Now the police, who may not be very smart but are at least persistent, join the chase, for they want to get all the baddies; since all roads appear to lead to the postman, they too

start looking for him. But that's not all. For the postman happens to see a Vietnamese girl, who sometimes works as a nude model, lifting records from a shop in a sophisticated way. Through the young lady he gets to meet a mysterious character named Gorodish (did someone involved with the script spend some time in Israel?). This Gorodish is another fetishist who will spend hours preparing his meals, or will sit on the floor, in front of a pop-style drawing of a woman, meditating to the sounds of concrete music. He owns a white Citroen dating from before the war, and also happens to be omnipotent, omniscient, and cute. This latter-day Jules, whose infatuation has led him into such an imbroglio.

This comic-book plot would be more of a joke than it is if it weren't for its very strange and unexpected setting.

The decrepit opera house, where the original theft is perpetrated, with its peeling walls and run-down galleries, is weird enough to warrant the existence of a phantom in its bowels.

The postman's abode is on the top floor of a huge parking garage. The walls are decorated with pop murals of car accidents, wreckage strewn all over the place, twisted pieces of rusty metal that somehow seem to be the materializations of the murals themselves. One gets the strange feeling of walls aping life-aping walls, a thoroughly unsettling experience.

That the most sophisticated sound-reproducing machines are hidden between these "modern decorative artifacts" would certainly please a Rauschenberg; they add

to the tongue-in-cheek approach, which is topped by a young man sprawled on a mattress, immersed in the post-Puccini romantic effusions of Catalani. Camp has never been more entertaining.

TO BALANCE all this, there are precise images of a world which suddenly seems completely absurd, very much in the style of Belgian surrealists like Magritte and Delvaux (or should one define them, as their countrymen do, as symbolists?). An isolated lighthouse on the Normandy beach pokes into the grey sky, a perfectly symmetrical phallic symbol, with a microscopic white car emerging worm-like from its shadow and driving away. A dilapidated warehouse bathed in a bluish, unreal light is the setting for one of the film's climaxes. Everything in this film, including the rubble, is used for its decorative value, which may be a comment on an era that accepts the ugly as beautiful.

This visual style gives a sense of splendour to the senseless plot, adds surreal values to it, supplies a multitude of fascinating points to focus on. The acting, mostly by unknowns, is more than adequate, with Richard Bohringer (Gorodish) in one more feature part that may lead him to the major league.

But what stands out is the exquisite camera work of Philippe Rousselot, whose stunning images could be seen as tributes to all the plastic artists already mentioned. And the name of composer Vladimir Cosma should be included here, for supplying sounds that are as kinky as the images.

As for Mr. Beineix, not many 27-year-old beginners have shown such a control of the medium in the entire history of cinema.

This Week in Israel - The Leading Tourist Guide - This Week in Israel - The Leading

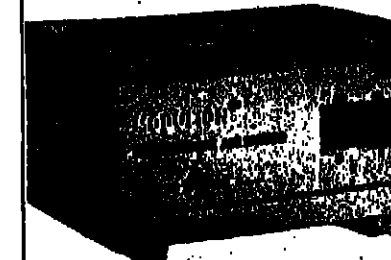
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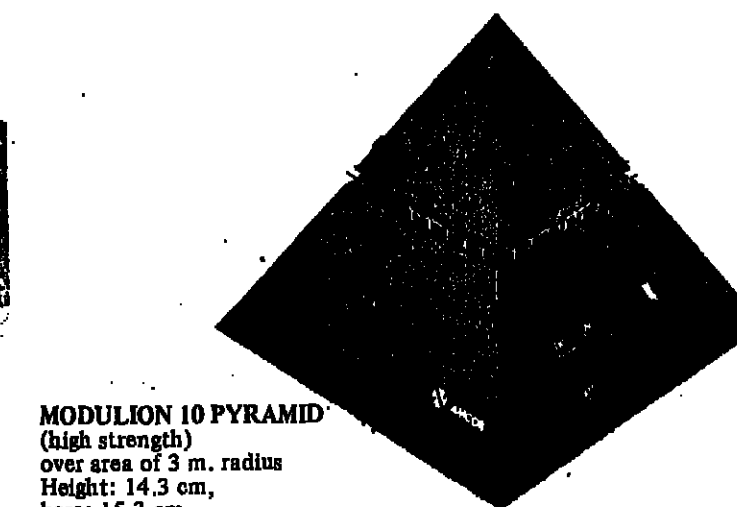
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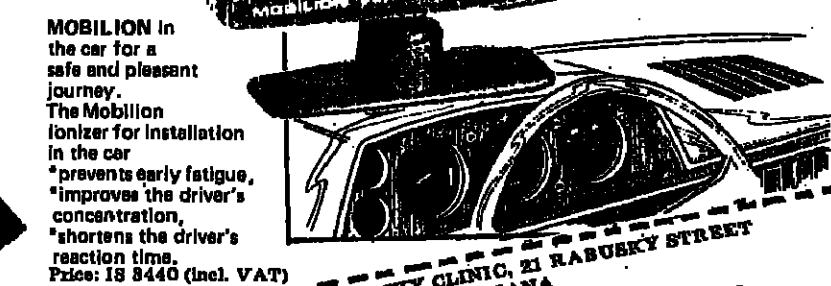
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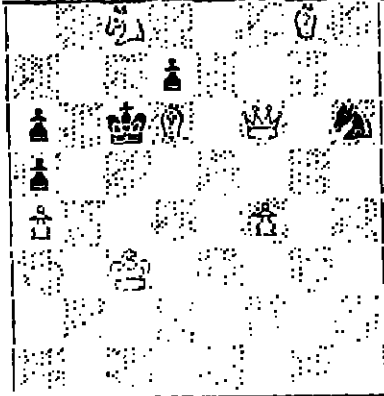


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CHESSE Eliahu Shahaf

Problem No. 3117
N. MAXIMOV
1988



White mates in two (7-5)
SOLUTIONS. Problem No. 3115
(Griegold). 1. Bb4! Kh4 2.f4! ef
3.Bb6: 1.-Kh6 2.Ra5.
WORLD CHAMPIONSHIP
A. BELIAVSKY G. KASPAROV
(2nd game of the match)
1.d4 d5 2.c4 e6 3.Nc3 c5 4.c5 d5
5.Nf3 Nc6 6.g3 Nf6 7.Bg2 Be7 8.0-0
0-0 9.Bg5 e4 10.Nd4 h6 11.Bc3 Re8
12.Qa4 Bc7 13.Ra1 Nb4! 14.Qb3
a5 15.Rd2? a4 16.Qd1 a3! 17.Qb1
Bf8 18.ha3 Ra3 19.Qb2 Qa8 20.Nb3!

Be6 21.Bd4 Ne2 22.Ne4 d4 23.Ra1
h5 24.Qb1 h6! 25.c3 Nd3 26.Rd1
h5 27.Bf1 b4! 28.Bd3 e3 29.Qd3
Ra2 30.Ra2 Qa2 31.Ne5 Bf3 32.Ra1
Qd5 33.Qb3 Qh5 34.Nd3 Qh5
35.Ne1 Bb7 36.Rc1 Qf5 37.Rd1 Bf8.
White overstepped the time limit,
but his position is lost anyway.
A. BELIAVSKY G. KASPAROV
(8th game of the match)
1.d4 Nf6 2.e4 g6 3.Ne3 Bg7 4.e4
d6 5.f3 0-0 6.Bc3 a6 7.Bd3 c5! 8.de5
de5 9.Be5 Ne6 10.Nge2 Nd7 11.Bf2
Nde5 12.Ne1 Bb6 13.Nd5 e6 14.Bd6
Qg5 15.0-0 e5 16.f4 Qh4 17.fes d4!
18.Ne2 Be3 19.Kh1 Ne5 20.Be7 Qe7
21.Be5 Qe5 22.Qe1 Bc7 23.Qg3
Rue8 24.Nf4 Bc6 25.Nd5 Qg3
26.hg3 Re5 27.g4 h5! 28.Nf6 Kg7
29.hg5 Rh8! 30.g1 Re: h5! 21.Nh5
Kh5 32.Kg2 f5! 33.Rae1 f4 34.Bb1
Re5 35.h3 b5 36.Re3 d3 37.Re1
he4 38.hc4 Rc4 39.Re3 Rb4! 40.Rb3
e3 41.Kf1 Bb5 42.Re1 a5 43.Be4
Rb3 44.ab3 Kf6 45.Kd1 a5 46.Kc2
Kc5. White resigns. (47.Bd3 e2;
47.Bb7 Kd4).
V. SMYSLV R. HUBNER
(4th game of the match)
1.Nf3 Nf6 2.e4 c5 3.Nc3 Ne6 4.g3
d5 5.cde5 Nd5 6.Bg2 Nc7 7.d3 c5
8.Nd2 Bc7 9.0-0 Be7 10.Ne4 f6 11.f4
b5 12.Nc3 Re8 13.Ne5 Nd5 14.Nd5
0-0 15.fes Ne5 16.Bf4 Ne6 17.a4 b4
18.Rc1 Be6 19.e4! Bc6 20.Bc3 Na5
21.d4 e4? 22.Nf4 Bf7 23.Qg4 Qe8
24.Rce1 Nb3 25.Kh1 Kh8 26.Qh3!

Re7 27.e5! fe5 28.de5 Be5 29.Be4 g6
30.Bg6 Qa8 31.Kg1 Bg8 32.Bf7!!
Rh7 33.Ng5 Kg7 34.Qd7 Rf7 35.Rf7
Bf7 36.Ne5 Qd5 37.Qa7 Rh5 38.Nf7
Qf7 39.Bd4 Nd4 40.Qd4 Kh7 41-
Qe4, and black resigned in a few
moves.
NONA MAKES HISTORY IN
REGGIO
FORMER women's world champion
Nona Ciapradashvili made history
by becoming the first woman to win
the traditional Reggio Emilia international,
with a 8-11 score, unbeaten. Tied for second
were M. Mokry (Czechoslovakia) and
G. Danner (Austria) with 7½
points each. Here is one of Nona's
victories.
V. ANSCHEIN. G. APRIN-
DASHVILI
1.e4 c5 2.Nf3 d6 3.d4 ed4 4.Nd4
Nf6 5.Nc3 a6 6.Bg5 e6 7.f4 Qc7 8-
Qf3 b5 9.Bd3 Bb7 10.a3 Nbd7
11.Bf6 g6 12.g4 h5 13.0-0 h4 14-
Qd4 0-0! 15.f5 Ne5 16.Qe2 Qb6
17.Nh3 Rh3 18.Rh1 Bb6 19.Kb1
Bg5 20. a4 Rhd4 21.ab5 ab5 22.Bh5
Rh2 23.Na4 Qc7 24.Rf2 Rf2 25.Qf2
Be4 26.f6 f6 27.Bab Kb8 28.Rd4
Qe2 29.Qe2 Rh1 30.Ka2 Bc2 31.Rd6
Kc7 32.Rc6 Rh6 33.Nc3 Nd7
34.Nd5 Kd8 35.Ne5 Ne5. White
resigns.
CHESSE GAINS POPULARITY IN
THE ARAB WORLD
WEST GERMAN IM Stefan

kindermann won a 14-man international
tournament held in Dubai
in February. His 10½-2½ score put
him well in front of second place IM
Praveen Thipsay of India, who gar-
nered 9 points. IM Sharif Mehesad
of Iran was third with 8½, and the
event's only GM, Eric Lobron of
West Germany, could only manage
to tie for fourth with IM N.
Murshed of Bangladesh. The
organizers of the tournament were
delighted when local youngster Jassem
Adel defeated GM Lobron in a
fine attacking game. This proved to
be Jassem Adel's only win in the
tournament.
A. JASSEM E. LOBRON
1.e4 g6 2.d4 Bg7 3.c3 d6 4.f4 Nf6
5.Rd1 0-0 6.Nf3 c5 7.de5 de5 8.e5
Nd5 9.Bc4 Nf6 10.0-0? Qc7? (Black
had to play 10-Qd1 in order to
fight for equality. It is clear that
the GM did not consider the
strength of his unrated opponent)
11.Qe2 Nc6 12.Na3 Rd8? 13.f5! g5?
14.Nb5 Qd7 15.Ng5! f6 16.Qh5
Ne5 17.Qh7 Kf8 18.Nf7! Nf3 19.g3
c3 20.Nh6 Qd5 21.Rf3 Ke8 22.Nc7.
Black resigns (Quoted from Players
Chess News).
BRILLIANT TOUCH
White — Kh2; Qa3; Re1, Re1;
Bf1; Ng3; Pa4, b5, f4, g2, h3. (11).
Black — Kh7; Qb6; Re8, Re8; Ne5;
Nf6; Pa5, b7, c3, g6, g7, h6. (12).

Black to play.
1. Nf4! 2.g1 Qf2 3.Bg2 Re1.
White resigns. (Krensky — Ar-
bunich, Bad Kissingen, 1982).
COUP DE GRACE
White — Kf1; Qd4; Re1, Rd1;
Nd7, Nf3; Bg2; Pa5, d5, f2, h2. (11).
Black — Kh8; Qg7; Rh8, Rg8; Nf6;
Ng6; Pa6, b7, h6. (9). Black to play.
1. — Ne5! White resigns. If 2.Ne1
(Nh4) then Nf3! (Ilinsky — Goldin,
Tallin, 1982).
KNIGHTMARE
White — Ke3; Bg8; Pe6, g6, g7,
h7. (6). Black — Ke8; Be1; Nds;
Nh2; Pe2, e7, d6, d7, g2, h4. (10).
White to play and win.
1.Bf7 Ke7 2.g8N! Kf8 3.e7 Kg7
4.e8N! Kh8 (4. — Kf8 5.g7 Kf7 6.Nh6
Ke7 7.Nf5) 5.g7 Kh7 6.Nf6 Kh6
7.g8N! Kg5 8.Ne4 Kg4 9.Nh6 Kh3
(9. — Kf5 10.Nh6) 10.Ng5 Kg3
11.Ne4 Kg4 12.Nh6; 8. — Kf5 9.Ne7
Ke5 (9. — Kg4 10.Nh6 Kh3 11.Ng5
Kg3 12.Nf5) 10.Nh6 Kf5 11.Ng7
Kg4 12.Ne5! de (12. — Kh3 13.Ng5)
13.Bh5 Kh3 14.Ng5 Kg3 15.Nf5v.
NINETY-EIGHT PARTICIPANTS
took part in the weekend tourna-
ment staged by the Tel Aviv Bikurei
Haitim Youth Centre. The result
was a four-way tie between Michael
Karp, Eliahu Shvidler, Natan Birn-
boim and Alon Grinfeld who gar-
nered 4½ points out of five games.

Post-mortem analysis

BRIDGE / George Levinrew

THE HEART QUEEN was the
opening lead. In his four-spade con-
tract declarer counted seven tricks
in spades, one in clubs and one in
diamonds. He assumed by the lead
that East held the heart ace so the
king would not be a trick. Was it
possible to "steal" one more trick
in diamonds? Or perhaps West held
the king/queen of clubs, allowing
declarer to make two club tricks.
Temes's plan was to lead a dia-
mond toward the king, and if the
ace were with East the king would
win one trick. And then if the ace
should fall on the second or third
lead of the suit, the queen could
give him his second diamond trick.
The spades in dummy provided
entry so that he could lead towards
the diamond king, and allow for the
third lead of the suit to be ruffed.
The heart king was played on the
first trick. Temes thought that West,
on winning with the ace, would
probably continue with the suit,
something South would prefer
to a shift of suit. So
he ruffed a heart return and
led to a spade in dummy. He

then led a diamond and disaster
struck. East ruffed with the ten and
continued with a heart, which South
ruffed.
At this point declarer lost the op-
portunity for a squeeze, and played
the diamond king. West won with
the ace and the club king
and the contract was set. Had
South, instead of the diamond king,
played spades, he could have
reached this position:

In the post-mortem Temes
worked out the various possibilities
if East started with one or more dia-
monds and West won the first dia-
mond trick with the ace. There is
seldom enough time during play to
see clearly all the variations as they
unfold when you adopt a line of
play. Post-mortem is a good solitaire
game to improve your analysis and
to be ready, should a similar situa-
tion occur.

I PLAYED post-mortem recently in
the following hand, where I missed
an easy slam:

Partner	Levinrew
♠ A 5	♠ K 6 2
♥ A K J 7 3 2	♥ Q 8 5 4
♦ A 6 4	♦ K 7 3
♣ A 8	♣ K 9 2

We were playing CAB and

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Sunday, April 24, 1983, at 8.30 pm.
2. Jewish Writers in the Weimar Republic, fourth lecture in the series "Chap-
ters in German Jewish History" (in cooperation with the Chaim Rosenberg
School of Jewish Studies, Tel Aviv University). Lecturer: Dr. Margarethe
Pazi. Moderator: Moshe Halevi.
Monday, April 26, 1983, at 8 pm.
3. The Living Bridge - The Meeting of the Volunteers from Eretz Israel with
the Holocaust Survivors, an evening of interviews. Interviewer: Yaron
London.
Wednesday, April 27, 1983, at 8.30 pm.

Jewish Cinematheque
Screening of the film "Charlotte".
Sunday, April 24, 1983, at 6.00 pm.
Monday, April 25, 1983, at 8.30 pm.
Tuesday, April 26, 1983, at 8.30 pm.
Thursday, April 28, 1983, at 8.30 pm.
The film is in German with English subtitles.
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Glorious art books

Meir Ronnen

JOHN SINGER SARGENT. By Carter Ratcliff. Oxford, Phaidon. With 313 illustrations, 113 in colour. 256 pp. £48.

VAN DYCK. By Christopher Brown. Oxford, Phaidon. With 230 illustrations, 37 colour. 240 pp. £25.

CANALETTO. By J.G. Links. Oxford, Phaidon. With 217 plates, some in colour. 239 pp. £27.50.

BRITISH LANDSCAPE PAINTING. By Michael Rosenthal. Oxford, Phaidon. With 184 illustrations, 70 in colour. 191 pp. £15.

THE WORLD OF HENRI ROUSSEAU. By Yann Le Pichon. Oxford, Phaidon. With 526 illustrations, 160 in colour. 285 pp. £30.

THE PRINCIPLES OF ARCHITECTURE - Style, Structure and Design. Oxford, Phaidon. Nine essays edited by Michael Foster. Fully illustrated. 222 pp. £15.

REMBRANDT: SELF-PORTRAITS. By Christopher Wright. Bedford, Gordon Fraser. With 98 plates, catalogue raisonné. 135 pp. £12.95.

GENERAL interest in Van Dyck (1599-1641) has been rekindled by the recent exhibition "Van Dyck in England" at London's National Portrait Gallery - which coincided with the publication of the marvellous new book by Christopher Brown (a Deputy Keeper at the National Gallery), who points out the lasting influence of Van Dyck on English portraiture, through Gainsborough, Reynolds and Lawrence. He might also have included John Singer Sargent (1856-1925), the subject of another quite sumptuous and beautifully produced Phaidon publication, one of the most striking art books I have ever seen.

Brown does dwell on how much the young Van Dyck absorbed from Rubens. Carter Ratcliff correctly assesses Sargent's debts to Velasquez and Manet as well as to his Parisian teacher; but despite Sargent's often superficial brilliance it is also tempting to see a number of parallels between him and Van Dyck.

Both saw portraiture as their bread and butter; if they never obviously sucked up to their sitters by flattering their features both had exceptional gifts of humane observation. They depicted their clients at their best. Like Velasquez, they could ennoble plainness. It has been said that Van Dyck virtually created the English aristocracy single-handed (Proust once wrote something about "dazzling idiots"). Sargent carried on this tradition, elongating his figures into a stature they did not possess; the method is pure Van Dyck (though it goes back through El Greco to the Renaissance).

Van Dyck himself was short - but a flamboyant dresser, a self-made courtier with a retinue and a knighthood, who was everyone's equal, at least outside his own country. So was Sargent: born in Italy to Yankee patriots, he studied in Paris and made much of his career in England, at home with both bohemians and the aristocracy, an American with

English manners. Both Van Dyck and Sargent felt they could approach their sitters as equals.

Both were painters of tremendous facility; both were blessed with a touch that showed itself in fabrics and paint surface itself. Both were teenage prodigies; Van Dyck was a quite mature painter of brilliance at 21. Both travelled, collected and worked like mad. Van Dyck owned a cluster of Titians (another influence) and he made over 900 paintings in the 20 years of his short working life, nearly one a week! He also kept a volatile English mistress and eventually married a Lady in Waiting.

Sargent, an entertainingly sociable man and a musician, seems to have done nothing else but paint; no known physical liaison was ever attributed to him and he painted male and female nudes with equal intensity. He did spend most of his life studying the faces of young women with extraordinary sympathy and obvious admiration. Like Van Dyck, he also admired the successful; a certain accompanying arrogance and pride in rank or position is characteristic of so many of their sitters, who are depicted chief-



J.S. Sargent: two girls resting (detail of "The Brook," 1907).

ly in their public or social roles. Both painters were thus masters of the formal portrait. But Sargent could also backslide into pre-Raphaelite kitsch. Ratcliff does not criticize him; he merely quotes others.

While both these books are models of their kind, my only regret is that neither author attempts an analysis of why both artists were such effective picture makers. Brown does mention composition here and there, but Ratcliff hardly appears to recognise that it was design and composition that lent such effectiveness and drama to most of Sargent (his dreadful Boston murals aside).

Both painters were obviously thoroughly grounded in the secrets of classical geometry (made clear to all of Rubens' apprentices). Van Dyck had a weakness (or an in-built, innate pre-disposition) for inner rectangles placed at 45° to the vertical format, usually in the upper half of the work; and his dramatic placing of highlighted hands recalls El Greco's use of the flower-like hand in *The Burial of Count Orgaz* in Toledo. Sargent's feeling for placement and use of negative space was usually impeccable; there are not only distinct references to Velasquez but also to his even more flamboyant contemporary and friend, Giovanni Boldini.

ANOTHER equally fine Phaidon book is "Links" "Canaletto," a towering piece of scholarship and research into the life and methods of a true scenic painter. More

technical than the above books, and a must for students, it is still perfectly accessible to the general reader. The full size colour details are marvellously revealing. Links demonstrates how Canaletto (1674-1768) showed details around at will and even made up views. He also traces Canaletto's little known nine years in England.

THESE THREE books, all well designed, benefit from modern printing techniques which enable illustrations to be placed on the same page or in near proximity to the relevant text; but the Sargent book, designed by Howard Morris, takes the honours. One wonders why all Phaidon books should not look like this. The answer is that some of them are produced by subsidiaries or are translations of foreign publications; and are printed in different places. The Rousseau book, with a distinctly indulgent text by friend-of-the-family Yann Le Pichon, is not only a translation of the French edition but a replica of its restless layout (no doubt a saving of money). Replete with illustrations, information and photographs of sources and the *Douanier* himself, it is still an excellent buy, full of colourful delights.

The subsidiary-produced book on architectural principles has the over-designed look typical of the product of a "design group." Nor do many

Story versus Art

Gil Goldfine

IN THE FINAL analysis art must be judged on the long term viability of its inherent energizing forces: the merger of colour, line, texture and form into meaningful harmonies. However, to maintain a balance between these abstract qualities and the content or subject matter, is also essential.

Michael Kovner's figurative paintings based on Lego toy constructions place the spectator in an uncomfortable position.

These new works appear to be a stop-gap in Kovner's career. Although painted with the same sensitivity as his Gaza houses and with the same degree of intellectual conceptualism as his desert landscapes, these pictures fall between painting as painting and painting as story-telling.

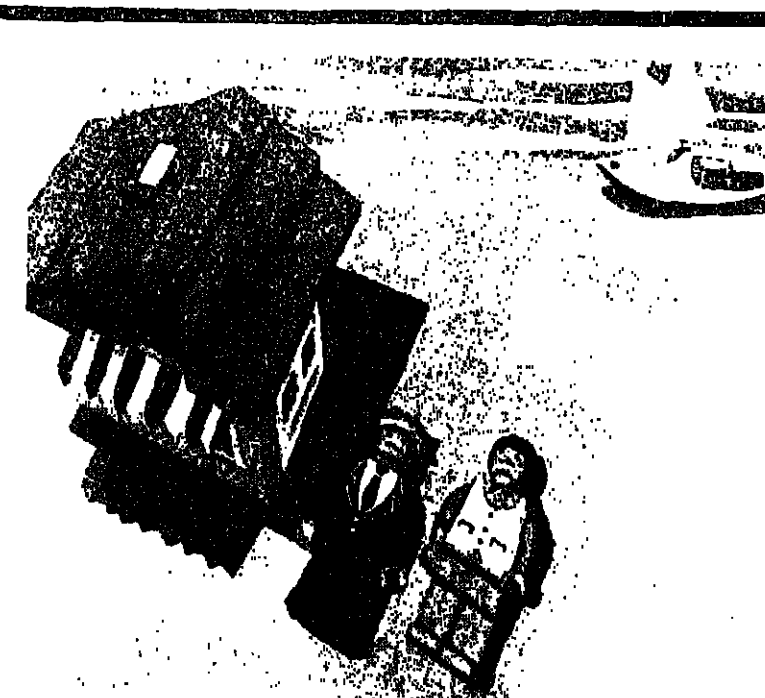
Once the spectator wades through the repetitious, static figures there is a realization that, more than anything, Kovner's exhibit raises the question of how one can divorce content from abstract elements and still appreciate the art. One way is to dissect Kovner's pictures for what they are and not accept them at face value. Laced with a surreal overtone the images often border on the diabolical. The Lego story is filled here with conflict and danger and the fun and games is really describing life on the edge of existence. Kovner uses images and symbols as did DiChirico in 1910 or Guston in the late '70s. Every canvas appears to be a contrived page from a picture book but one cannot disregard Kovner's consistent use of threatening shadows nor

underlying psychological tremors, as symbolized by the rolling, dangerous sea and an unmanned sailboat, allusions to the frailty of life that are masked or not caught because of Lego's unbiased, colourful facades.

Kovner is an accomplished painter. He knows how to apply colour, how to use light and how to organize his space. In the past his choice of subject matter made sense *vis à vis* his other capabilities. His current series doesn't hold up with the same vitality, nor the same conviction. (Gordon Gallery, 95 Ben Yehuda, Tel Aviv).

DAVID FRUMER also reacts to a specific non-natural environment but in a more direct way. Using the flattened, colourful and geometrized images of a video game screen, his pictures are one-act scenarios telling of the tragedies of war by translating the action and armaments into game sequences. In a touch of satirical rub, Frumer couples the international home-game craze to the international "sport" of actual conflict in which people really die. Undoubtedly reacting to the current state of local affairs, Frumer's paintings are post-Pop statements that amplify everything about the "social-war game" short of painting in the computerized frames, painted on graph paper, are chock full of tanks and planes, heroes, paratroops and helicopters. It's a "down home" star war.

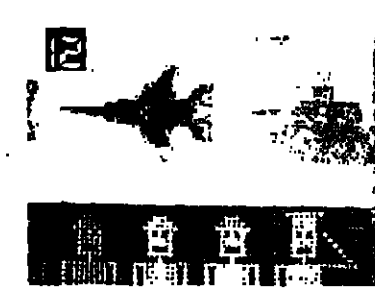
One must criticize Frumer's content in the same way as with Kovner. He is not really painting video screens but using that technical invention to supplant



Michael Kovner: painting (Gordon Gallery, Tel Aviv).

other painterly ideas which might contain more originality. Frumer is acting more like a copying machine, a graphic translator, than an innovator. Like journalistic cartooning, Frumer's pictures are social and political satire and can be assessed as literary resolutions rather than something that belongs to the plastic arts. (Julie M. Gallery, 7 Glikson, Tel Aviv). Till May 4.

CLARITY, colour balance, splendid lighting, textural sensuality and understanding of his subject have all been carefully tended by Neil Folberg in his magnificent colour photographs of the Sinai. The score of prints are visual statements that give one a true sense of place. Folberg's Sinai is monumental,



David Frumer: painting (Julie M. Gallery, Tel Aviv).

natural, real and personal. His work is a set of contrasts from barren, majestic mountains to soft sand dunes; and from cascading stone escarpments to slender hills threatened by ominous cloud formations. Folberg isolates a frame

Art from Bolivia

Meir Ronnen

A RARE opportunity to view the work of two noted artists from Bolivia is afforded at a small show in the mezzanine gallery of the Jerusalem Artists House. Ines Cordova, trained in La Paz and in Spain, shows beautifully composed collages of pieces of weavings and even buttons, based on all the premises of Western hard-edge abstraction of the School of Paris of the Fifties. Most of them are so well designed you keep regretting they were not executed in paint. Her husband, Gil Imana, a professor of fine arts at the University of La Paz and the Director of a school of plastic arts, shows us the rather traditional and old woman posed against her ancient cultural background: friezes of Incan or other Indian symbols. Her poncho is turned into modern decorative patterns and the whole consists of a contrast of the hieratic



Gil Imana: detail of painting (Jerusalem Artists House).

with the formal humanism of latter-day Latin American revolutionary painting.

In the upper gallery, Linda Nesvisky, originally American trained, shows a series of connected mixed-media drawings, etchings and screen prints that are a great advance on her previous work. She has two main compositional points of departure: vertical over a horizontal rectangle; and a series of loose-edge forms arranged in a grid. All are given apt but often interchangeable titles. In some cases her sensitively applied oil pastels seem to have been rubbed over one of the prints. The best works are those in monochrome or employing a few low key, austere used colours, like the attractive screenprint "Ebla Tablets" (8). Her combination of lino cut and silkscreen is also effective. The oil pastel No. 25 is particularly fine. An impressive performance, apart from a few small bright-coloured etchings that lack the serene harmony of the rest of the show.

The main galleries are devoted to watercolours by Hannah Yakin and oils and watercolours by her husband Abraham Yakin. I wish I could find something better to say about this veteran Jerusalem couple. Their work is over-literal and illustratively visionary, well meant but sadly adding nothing to one's experience of art, life, or Jerusalem. The best one can give them is an A for Effort. (Jerusalem Artists House). Till May 4.



Linda Nesvisky: etching.

Gombrich to lecture

Post Art Editor
FAMED art historian and lecturer Prof. Ernst Gombrich will lecture at the Israel Museum on May 1 at 8.30 p.m. His subject: use of the term "Primitive" in research into the history of art. The lecture will be accompanied by slides.

Prof. Gombrich's famous "The Story of Art" has recently made its appearance here in Hebrew. He is visiting Israel to participate in ceremonies at the Bezalel Academy of Arts and Design, which is making him an Honorary Fellow. Also receiving an Honorary Fellowship is American sculptor Richard Serra, whose huge and menacing minimalist sculptures are among the most original to appear over the last decade or so. Both distinguished visitors are to engage in open discussions with Bezalel students.

Nature and inspiration

Ephraim Harris

"NATURE AS Inspiration and Pretext" is the exhibition usually called "From the Museum's Collection" and then ignored to concentrate on the main attraction. Now the Museum has given it a name which cannot be thrust aside.

The organisers clearly mean "Nature" in the sense of the open air, environment and its non-human life. Nevertheless the phrasing is unfair because, contrary to other forms of creativity (the novel, drama and cinema) Fine Art has no equivalent to the "throw away" phrase; after almost 60 years of art contacts, this writer can barely recall half a dozen cases where this rule might apply. Extra information is required, outside the single item displayed, on the artist's output over a long period, to justify an opinion. For instance, the Kadishman is an instance where he has deliberately changed the natural colouring of the trees, i.e. nature as pretext; if, on the other hand, he depicted his sheep, then it would be inspiration, the decision being founded on a certain amount of knowledge regarding the artist. A similar remark could be made concerning the Danziger included here.

Another problem is the excessive importance given, until comparatively recently, in Israel, to "style" over content, going back to the very early days when oils were held to be the proper medium to

and captures the essence. In the tradition of Ansel Adams (the great American landscape photographer with whom Folberg studied) Folberg is drawn to the expansiveness and oneness of nature. The details of his scope are measured in metres and miles yet they are highlighted by fine grains of pictorial interest. From the lone stone and shadow on a dune (foreground to a cotton candy swirl of water breaking down and through a mountainside oasis, Folberg measures the densities of matter so that compositions maintain their naturalness. Nothing is standardized in Folberg's prints. Looking at each picture one is convinced that there was no other solution at that time for that spot in nature. (Gallery of Photographic Art, 19 Frishman, Tel Aviv) Till May 4.

AFTER 35 years the lyricism of Avigdor Stematsky still holds up. His current show of works on paper from 1948 to 1981 are, as usual, vegetative in content and style. They come from the real and imaginary landscape and possess a sense of self-propagation. Growing from coloured shape to slender line and from transparency to opaque fields, Stematsky's compositions are fluid, intuitive and as fresh as if they were painted yesterday. More than anything, Stematsky's paintings are filled with a security and self-assuredness affirming his inner direction. The artistic energies that are generated from these works cannot be questioned though Stematsky sometimes gets carried away with certain mannerisms or repetitive methods of organizing his surface. When this happens his classical bravado slips. (Neomi Givon Contemporary Art, 4 Natan Hachacham, Tel Aviv). Till May 11.

ART GUIDE

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Jerusalem

MUSEUMS
Israel Museum. Exhibitions: Permanent Collection of Judaica, Art and Archaeology; Beilinson 1982-1983; Pottery; Letterheads by Pentagram; Primitive Art from Museum collection; How to Look at a Painting; Special Exhibits: Seder Plate, Vienna 1925; James Turrell: Two Spaces, Japanese Miniature Sculpture, 18th-19th cent. Netsuke and Inro; Pagan Southern Objects and Chinese Lamps; Lay Fig and Jiglet; Middle Canaanite Period IIIA; Illuminated Haggadah; Kadesh Burnea, fortress from Judean Kingdom (Rockefeller Museum); Wonderful World of Paper (Paley Centre next to Rockefeller Museum); 52 Months to Job One — Designing the Ford Sierra; Seder Maasch Tuvyah, Raphael in Prints.

Galerie Vision Nouvelle, Khirbat Huyot, Y.S. Haimbach, Original prints by international artists, Tel. 02-819864, 280031.

Jerusalem City Museum — Tower of David — The Citadel. Open daily 8.30 a.m.-4.30 p.m. Multi-screen show (Eng.) Sun-Thurs. 9.00, 11.00 a.m.; 1.00, 3.00 p.m. Nightly (except Friday and Holiday) in French, 7.30 p.m. German, 8.15 p.m. English, 9.00 p.m. Permanent Exhibits: Litographic Prints "Jerusalem Characters".

Yemin Moshe Windmill Permanent Exhibit on life and work of Sir Moses Montefiore, Sun-Thurs. 9 a.m.-4 p.m., Fri., 9 a.m.-1 p.m. Admission free.

The Fourmen Post, Permanent Exhibits on Jerusalem Divided and Reunited in restored former military outpost, Sun-Thurs. 9 a.m.-3 p.m. (1 Ha'el Handassa St.). Old Yishuv Court Museum, The life of the Jewish community in the Old City, mid-19th century-Wood War II. 6 Reh, Dr. Haimin, Jewish Quarter Old City, Sun-Thurs. 9 a.m.-4 p.m.

Sir Isaac and Lady Edith Wolfson Museum at Heichal Shalom Permanent Exhibition of Judaica, Diorama Room: History of Jewish People. Exhibit of drawings by Mark Podval, Special Pesach Exhibit, Sun-Thurs. 9 a.m.-1 p.m., Fri., 9 a.m.-12 noon, Tel. 635212.

Tel Aviv

Tel Aviv Museum, New Exhibitions: New Painting from Germany, New painting from Joshua Gessel Collection; Castell, McLean, Palidino, A.R. Penck, Expedition to the Holy Land. Continuing Exhibitions: Helmar Lerski, Photographs 1910-1947, Michal Na'aman 1975-1983 (Helena Rubinstein Pavilion). Visiting Hours: Sat. 10-2, 7-10; Sun-Thurs. 10-10, Fri. closed. Helena Rubinstein Pavilion: Sat. 10-2, Sun-Thurs. 9-1, 5-9, Fri. closed.

Other Centres
Hazereta, Israel Wildlife Museum, Exhibition: Ruth Schloss, "Borders 82", Open until 28.5.83. Visiting Hours: Sat. 10-2, 5-8.30. During week after coordination by Tel. 04-991084.

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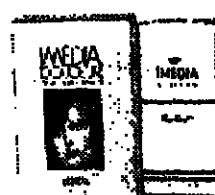
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GIVE SOLDIERS LIFTS

THE JERUSALEM POST MAGAZINE

FRIDAY, APRIL 22, 1983

A legal officer was consulted and he confirmed that all legal proceedings before a military court were halted if the accused took up the judge's obligatory offer of legal advice. In general, people accused of offences like stone-throwing or curfew breaking preferred not to incur the expense of retaining a lawyer, he said.

As for the soldiers removing the telephone line from the UNRWA office, the senior officer pointed out that the army camp above Jalazoun was directly connected to a military exchange.

"The curfew was clamped on the camp after an earlier three-day curfew, which had also been triggered by stone-throwing," he said. "The camp leaders were warned that if the stone-throwing reoccurred the next curfew would be longer. Stones were thrown again, but we chose to ignore them, hoping that the local leaders and clan elders would make sure that it stopped. Eventually, after a resident of Shilo was injured, we had no choice."

"During the time of the curfew, there are clearly no stones thrown. But whether it is effective in the long term...? Look, one has to differentiate between stone-throwing and the petrol-bomb attack. One is a disturbance and the other is a hostile terrorist act. One is investigated by the police, the other by the General Security Service. To prevent stone-throwing is far easier, since a petrol-bomb or grenade attack is the work of a terrorist cell and far more difficult to trace."

"The petrol-bomb was not provoked by the curfew. On the same day petrol bombs were also thrown in Tulkarm and Jericho and a grenade was hurled at some soldiers in Nablus."

"There are no orders or set criteria for determining how long a curfew should be imposed. It is discussed daily at senior levels. Curfews are usually imposed for operative reasons in order to protect civilians during action which might endanger them, or to facilitate actions by the security forces, or to calm the area."

"Often soldiers ask me what to do about curfew violators. It is possible to have a total curfew if we shot every one who moves outside. I think we conduct the curfew in the most humane way possible — we ignore old people and children — there are humane exceptions."

"I don't agree that curfews are ineffective. A population closed up for three weeks without being able to move out — that does not necessarily mean they scoff at those who impose the curfew."

"But, when one comes down to it, they do laugh at us because we don't shoot those who throw stones. The Arabs in the final analysis understand and appreciate force. But we do not have to behave according to their expectations, we have our own credo."

CURFEWS have been imposed elsewhere in the West Bank since the day I spent at Jalazoun. At Dahariya, the army lifted the curfew only after local leaders agreed to set up their own civil guard to patrol the main road and prevent stone-throwing. A similar idea was introduced in the village of Azoun, which lies on the main road that links Kfar Sava to Nablus and also serves many of the new Israeli settlements built in the area.

Getting the local population to police themselves might be efficient, but probably only for a limited period. It is also something of an admission that the IDF is losing the will to do the job.



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April 23-28

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MICHAEL NA'AMAN 1975-1983 (see Helena Rubinstein Pavilion)

Gallery Talks at the exhibition New Painting from Germany, Saturday, 23.4. at 8.00 p.m.; Wednesday, 27.4. at 8.00 p.m. (in Hebrew).

MUSIC ISRAEL DISCOUNT BANK

ISRAEL IN SONG, presented and edited by Bracha Zelfira. Works and arrangements by well known Israeli composers. Sunday, 24.4. at 8.00 p.m.

FOR THE GOLDEN AGE

DEUTSCHLAND BLEICHE MUTTER (Germany, 1979, 130 min. in colour, German with Hebrew subtitles). The outstanding personal film of Helga Sanders-Brauns on young women at a time of war. Courtesy of the Goethe Institute, Tel Aviv. Monday, 25.4. at 10.30 a.m.

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One Time Programme

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FROM THE TREASURES OF THE FRENCH CINEMATHEQUE, PARIS, A Jean Epstein evening. Courtesy of the Institut Français de Tel Aviv. Saturday, 30.4. at 9.00 p.m.

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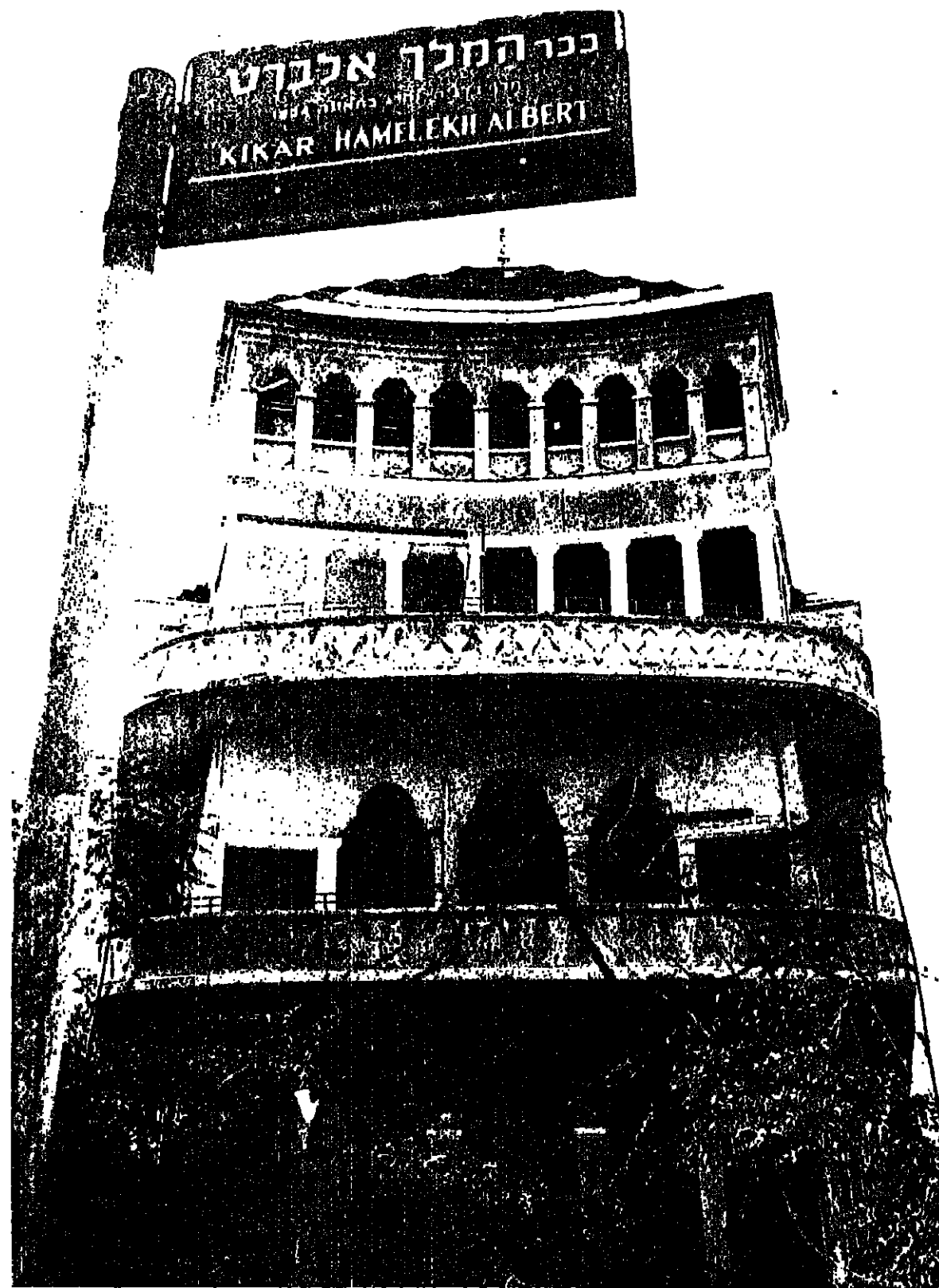
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THE JERUSALEM POST MAGAZINE

PAGE NINE



Heart of a city

MICHAL YUDELMAN takes an affectionate look at the crumbling, but still charming, core of Tel Aviv.



THE GOVERNORS of modern Tel Aviv are not fond of its beginnings. Eager for the city to be remembered only for their achievements in it, they have turned their backs on the now fading heart of things, to the crumbling yet still charming core where it all began.

Once, old-timers of Sheinkin Street say, all of Tel Aviv looked like this: genteel, European-style buildings (also defined as pseudo-neo-classical, or plain *kitsch*), surrounded by trees, lining sprawling streets where well-dressed couples used to stroll on sunny Shabbat mornings.

That was before the great surge northwards, to uniform, cement tenements. The heart of Tel Aviv slowly withered, the attractive buildings cracked and crumbled. Every now and then a bulldozer would knock one down and on its ashes a huge cement monster would rise at frightening speed — a bank or an insurance building.

The heart of Tel Aviv has been left to die. But here on Sheinkin, Balfour, Nahmani and neighbouring streets there is life yet. The sidewalks hustle with shoppers and shopkeepers sit outside their dusty little stores. The people here have a strange, local look about them, as though they have never gone

anywhere else. And why should they? Everything they might need or desire is right here.

On Sheinkin Street alone, there are grocery stores, fruit and vegetable stores, stores for bathroom appliances, wallpaper, jewelry, books and second-hand clothes. There are electricians, dry cleaners, watchmakers, kiosks and good, cheap restaurants; and tons of atmosphere free of charge. Where else can you find a store selling nothing but fresh farm eggs? Or a store that hires straw mats for baby cribs? Or an "artistic mender" to do invisible repairs on your clothes? There used to be other invisible repairs in Tel Aviv, says Baniel, who immigrated from Egypt 35 years ago, but his work was so much better that he drove them out of business.

There's one shop whose window, which looks as if it hasn't been cleaned for about 20 years, is filled with the most marvellous antique jewelry. But if curiosity drives you to cross the threshold, beware. The old man inside doesn't want to sell anything, and will go into a screaming and cursing fit if you ask him to show you something from the window, or if you don't buy the first thing you ask about. I managed to get the price of a junky old lamp

stand (\$1,200) and an antique-looking pearly necklace (1550) before the toothless, screaming old man drove me out with a stick. Whew! After an experience like that you walk straight into Abu Shukri's ("Humous straight from the Old City of Jerusalem") for some hot Yemenite soup and humous sprinkled with pine-nuts.

THIS IS the "second Tel Aviv," known only to the elderly residents and to a new generation of youngsters, who have discovered the charms of the area which their founding grandparents left when it became too run-down. Micha Terem, artist, architect and engineer, aged 26, has always lived here. It was he who coined the term for this part of the city, whose main streets run mostly from east to west, as distinguished from the modern, northern part whose streets — Dizengoff, Ibn Ovirol, Ben Yehuda, etc. — run south-north.

The few cafés in the "second Tel Aviv" have retained something of the atmosphere of old days. Unlike the stark Dizengoff cafés, which rely on the street to provide décor and liveliness, Café Tamar on Sheinkin is turned inwards on itself. Its centre is inside, under its wood-paneled ceiling and among its

three indoor trees. Well, trunks are all that's left of them today, but they used to be real, large trees, famous for their foliage, triumphantly bursting through what was a canvas ceiling to the sky. The present owner, Sarah Stern, had them cut down 15 years ago in order to provide the patio side of the café with a real roof.

Here they all used to sit — the poets, authors, journalists and dreamers of young Tel Aviv. Many still sit here whose work provides the Dizengoff café crowd with the gossip of the day. Café Tamar is an institution in Tel Aviv, and few remember how long it has been standing here. Sarah Stern, originally from Nahalal, has been running it for the past 25 years, but can't say how long it was open before that. "Don't go in bothering people," she admonishes a beggar, and gives him some coins. An elderly *Davar* correspondent, who has been eavesdropping shamelessly, joins in the conversation, and tells me he used to sit here with cronies during the Mandate.

Asked about her clientele, Stern says firmly, "They're not the Dizengoff crowd. They're serious people. Young, as well as elderly, singers, artists, business people. But not bums."

THE TINY streets around Sheinkin are choked with cars, which fill the narrow sidewalks, forcing the residents to walk in the road. The graceful, dilapidated buildings, from a time when each was designed with human beings in mind, are half-filled with offices. There is still an old-world charm about the flower-pots loading the window-sills, the elaborate metal bars on the balconies and the ornate pillars at the entrances. But near every handsome building is a grey high-rise, or a gaping wound in the ground, with a deafening bulldozer shovelling earth. The roots of Tel Aviv are being torn down, its heritage buried under cement. The burnt-out eyes of the old-timers have given up hope of dying in the environment they grew up in, or built for themselves. They will die rootless, among identical boxes.

Nearby, along Nahmani Street, stands the famous Pagoda building, a unique architectural phenomenon. Maybe that's the reason it has been standing empty so long, with cracks in the walls and parts of it destroyed. The municipality would renovate it, but the owners refuse to allow that (presumably until they receive enough "compensation"). Walking on, past the magnificent old water-



(Above) Street scene in the old heart of Tel Aviv. (Below) Micha Terem, architect, engineer and artist, in his studio on Rehov Rashi; view of the 'third Tel Aviv' with tiny houses in shadow of apartment buildings. (Opposite page) The famous 'Pagoda House' on King Albert Square, view of neighbourhood.



tower, you reach one of the rare buildings with frescoes on the walls of its aristocratic entrance. Behind the house there is a little citrus grove, still bearing fruit.

MANY BUILDINGS in the heart of the city have a walled-in, secret garden behind them. An even better-kept secret is what Micha Terem calls "the third Tel Aviv": small houses hiding behind apartment buildings.

These houses, with their tile roofs, wooden shutters, little gardens and chickens pecking in the dirt, are a remnant of country in the heart of the city. Unseen from the street, they are known only to those whose back windows look down on them. You stumble across them looking for a short cut through backyards. Or if, chasing your dog who's chasing a cat, you duck under a hedge, climb over a fence or two and suddenly — there they are. The third Tel Aviv.

On just such an occasion, somewhere between Rashi Street and Rehov Merkaz Ba'alei Melacha, I came across the house of Harry Kaufman. Retired, Kaufman has been living here with his missus for the past 34 years, cultivating his "Far Eastern" garden. His yard, tinier than most, is filled with the most elaborate display of miniature pot-plants. Cacti, forget-me-nots and violets grow out of dolls' shoes, wine goblets, toy cars and even bottle-tops. Unusually apartment buildings tower over Kaufman's house, blocking out the sun.

SOME TWO YEARS ago, the municipality announced that it would renovate and restore the heart of Tel Aviv, in order to encourage young families to move back into the city. Since then, it has done nothing but cause prices in the area to soar as a result of the announcement. People who had thought of buying an apartment in one of the old buildings cannot afford to any more.

The city's plan is to restore a number of houses of historical value and grant young couples and families convenient buying terms, something along the lines of development towns. With their usual shortsightedness, the city governors are totally ignoring the hundreds of young people who have settled in half-empty buildings, leaving apartments and rundown places all over this area. Given half a chance, they would renovate their own buildings. Attracted by the low rents in dilapidated buildings no family would move in, by the special atmosphere, the proximity to the Bezalel and Carmel markets, and goodness knows what else, young singles are not only moving into the area, but bringing their friends. They also tend to cohabit with their mates and eventually get married and raise a family.

Single people are inclined to be much more outwardly active than married couples. They form relationships with elderly neighbours and adore the *heimlich* air of old men with hats hobnobbing on street corners, and of the neighbourhood grocery store where women in dressing-gowns and slippers meet each other.

Encouraging single people to move into the heart of the city would be much more effective than renovating just a number of buildings or even a model street, leaving the rest to crumble away. Young people are the only hope left for the feeble beating heart of Tel Aviv.

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IN THE FIRST World War, two English poets serving in Flanders woke from the general somnambulism. Wilfred Owen's poems, and his celebrated *Preface*, though not printed till after his death, reinforced the spine of the Auden generation. The other great poet of that phase of English life, Isaac Rosenberg, had also the courage to trace the unleashed energies back to their source. "I will not leave a corner of my consciousness covered up, but saturate myself with the strange and extraordinary conditions of this life," Rosenberg wrote home in a letter. He paid with his life for experience. But his poems are not insipid, they give life to others.

Israeli writers, today, don't have the curiosity and fight of Owen and Rosenberg. To the best of my knowledge, no Israeli imaginative writer has dealt with the occupation of the West Bank at more than the level of polemic or protest. A book could be written on *not* going to the West Bank, on *not* taking a look at the arbitrariness of life there. Something that's happening a bustle away isn't for us. The most gifted people are sapped by a curious numbness. It is as though an intelligent sorcerer had cast a slight spell — he knew it mustn't be too powerful — which prevents more than a vague, irritated knowledge of things as they are there. Yet there is close at hand. Wearing the green beret of the Border Policeman, it may stily yet brusquely insert itself in, even replace, here.

In Israel, in 1983, true patriotism must be bifurcal. The West Bank is our Flanders. The arbitrariness of the occupation has seeped into our own lives. We must learn, not only through the abstract intelligence but with our senses, what those who say they are acting for us are doing there. If Israeli writers won't submit their intelligence and their senses to the life there, if they won't give it back to us in sensuous form as a warning, then we must cast around for other writers. Such positions as they hold will collapse into the underground galleries mined by sappers they have ignored since 1967, and before then also, perhaps.

A BOOK ARRIVES from Ramallah that deserves more attention than most books written, today, by Israelis. Raja Shehadeh's *The Third Way* is the first sustained attempt in English to give a day-to-day account

Another country



Raja Shehadeh.

THE THIRD WAY: A Journal of Life in the West Bank, by Raja Shehadeh. London, Quartet Books. 143 pp. £9.50.

HA-DERECH HANILSHIT translated by Snail Gilis. Adam Publishers, Jerusalem, P.O.B. 7664. 151 pp. No price stated.

Dennis Silk

of life in the occupied West Bank. There are enough well-observed passages to establish that Shehadeh could write a good book about general West Bank life if he chose. Before he was called to the English Bar — Shehadeh is a member of a well-known legal family — he studied literature and philosophy, and *The Third Way* bears the mark of his combined studies. Some of the best sections are about the malfunctioning, in fact the subversion, under military government of the West Bank legal system.

He writes in an introductory passage: "One of the greatest threats to our *sumud* [staying put, clinging to home and land by all means available] is the feeling of isolation... It was to break out of this silence that I began writing about my life and the lives of other *samidin* [those who adopt the stance of *sumud*]. Yet in another section, if only by implication, he associates Enoch's Jewish friend, with this stance. "I think that this is our deepest bond — our determination, on either side of the fence, not to

pull up our bags and leave the land we love in the hands of those who are drawing us to war." And he adopts a Treblinka saying for the title of his book: "Faced with two alternatives — always choose the third." He develops it: "Between mute submission and blind hate — I choose the third way." Shehadeh's third way is gentleness and openness in spite of what he's known in the last 16 years.

GENTLENESS IS not spinelessness. Shehadeh has harsh legal observations based on his experience. Of course, his *Journal* isn't only about the subversion of law in the West Bank — he has many sketches also of gratuitous shootings, subsequent cover-ups, sadism at road-blocks, all-night searches where "the people in the camps and the little villages are treated like animals" — but the following quotations are restricted to what he's experienced at that level where the professional and the personal intermingle.

After several bitter pages about the Ramallah hills — "the treacherous hills... seducing us all into war" — he writes: "For now I must wait, be *samid*, a lawyer — appear before the Objections Committee to object before a military court of my enemy about its piecemeal theft of our land. And I, the lawyer for my people, do not mention that the court is illegal, having usurped the right of our own civilian courts to deal with all land matters — there is no point in doing that if I am to appear before it. I do not mention

that they have reversed the legal rules of evidence so that, now, every one of my people who wants to hold on to his land must prove that it is his — instead of the usurpers proving that they have a right to it. Nor do I mention, except in learned articles, the extraordinary way this has come about: all our land, which was once state land only in theory, has now been turned into the Jewish state's land in practice — its private property, to settle and build on as it sees fit. All of us *samidin* have become illegal squatters on the land Israel claims for itself. Nor do I mention that the only way to prove legal ownership open to a *samid* — tax records — has been deemed 'unreliable' by the Objections Committee — making a *samid's* ownership almost unprovable.

"No — I keep quiet about all of this in court, and revert to ingenious tricks, in the court's own tongue, to save a dunam here and a dunam there. I go on in my *sumud*, prostituting my legal profession, myself, losing the land before my very eyes."

HE'S SCARED by the thought that he's an involuntary collaborator. "Collaboration. That is what haunts me now. Today I had a meeting with a client who has been under lock-up for a long time. An Arab, whose job it is to interrogate non-security prisoners, brought my client into the room where I was sitting with the prosecutor and others. The prosecutor and the interrogator shook hands very warmly and asked each other how work was going. Then the interrogator pulled out a pack of Israeli 'Time' cigarettes and offered them to everybody except my client. His gun was conspicuously tucked into his right trouser pocket, over his packet of 'Time.' He had a strong body and muscular hands. His isn't an easy job. True, he is well paid and well treated, but he earns it. Some prisoners are harder to break than others. Some are so stubborn that he has to beat them very hard. So much so that he was reprimanded by his Israeli superior — there are strict instructions about these matters — no marks must be left. But he cannot always control his hands, although he tries. He respects his superior very much. Since the occupation his life has become so much better — he has been taught 'self-respect' — and how to shoot. He takes his gun home with him. He can speak

SHEHADEH DOES manage "to break out of this silence" that can destroy us all with his *Journal*. He comes with news of a foreign country close at hand. It's important to attend to someone who talks, even now, with so little rancour. He emerges as a paradoxical person, or else as a person in a paradoxical position. He did a brave thing in writing *The West Bank and the Rule of Law*, and getting it published abroad while he continued to live in Ramallah. Yet in his own rueful self-estimation he is not a hero or even very practical. (He slept through two alarm clocks sounding off which he'd set in order to get to the plane in time with his manuscript.) He loathes the meanness and arbitrariness of the occupation yet sees "life individual faces on the death wheel, Palestinian and Israeli (my italics), who are struggling to stop its spin."

Hebrew and is sometimes sent on training courses in Israel. He is a made man.

"I objected about the state of health of my client. He didn't dare complain but it was obvious how badly beaten he was. The prosecutor went on speaking, making his statement. The Arab interrogator served us all with coffee. His eyes met mine as he stooped to serve — 'Aren't we officers of the law all collaborating in a common purpose?' they seemed to say.

"Are we, are we, are we?" Shehadeh has a disagreeable encounter with a colleague, a "member of our gallant band of striking lawyers. They and the judges must hold a world record: a thirteen-and-a-half-year strike against the Israeli legal systems. He had the gall to say: 'All of you lawyers who work here are collaborators. Every move you make is used to consolidate the Israeli occupation.'" Shehadeh knows these "unsullied" lawyers have failed by default but the insult pierces. "I find myself suddenly thinking of us lawyers here in the West Bank as the daylight equivalent of the people dragged out in the middle of the night to whitewash over the slogans painted on the wall. It is as if by our very willingness to function under the distorted rules of 'justice' that they have set up here we are providing the occupation — the theft of our liberties — with a clean bill of legalistic health."

There are good reasons why the Arabs have a particular state of mind — reasons deriving from their situation as a subject people in their own homeland. If Arab perversity seems deep-rooted, it is because they were under alien rule, Turkish and finally British, for many centuries.

STEPHEN WILSON'S *Ideology and Experience* is more than an historical examination of the events contributing to the anti-Semitism which pervaded the Dreyfus Affair. Mr. Wilson offers the patient reader an excellent historical, sociological, and psychological examination of anti-Semitism during the last decade of the 19th and the first decade of the 20th century. The study includes numerous maps and diagrams which vividly illustrate Wilson's conclusions. They are easily digestible and understood; for example, his maps dealing with anti-Semitic episodes in France are supported by tables and charts showing the locations of Jews living throughout the country, and their percentages among the general population. Furthermore, Mr. Wilson's work encourages the reader to go deeper into his sources. His selected bibliography includes original source material, newspapers, books, articles, French police reports, and studies of the psychological and sociological causes of anti-Semitism. In addition, Mr. Wilson provides extensive notes at the end of each chapter.

Wilson traces the unwinding of the Dreyfus Affair from the 1894 charges through to 1906 when Dreyfus was fully exonerated. The cast of characters includes Zola, the honourable Colonel Picquart, the weak Lt. Col. Henry, and the loathsome Esterhazy. He examines the attitudes of leading anti-Semites, such as Edouard Drumont, Jules Guérin and Les Amis de Morés, to mention just a few. In his

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ing wounded soldiers to the temporary safety of the Eastern Ukraine and of Kiev.

When a participant in a political conversation blurts out, "You don't know the Arabs, I know how their minds work," it usually turns out that he is a right-wing bigot for whom the Arabs in Palestine are a non-person.

If they existed and had rights, it would be necessary to negotiate with them. The best way to by-pass this obligation is to pretend that negotiation with them is impossible, because a treaty with such persons is not worth the paper it is written on. "You don't know the Arabs..."

Should a gentile say, "You don't know the Jews, I know how their minds work," our bigot would seize on this as proof positive that all *goyim* are anti-Semites, with whom (again) negotiation is fruitless. The contradiction in his own thinking is not apparent to him; apparent is only the conclusion that all Palestine must be annexed, that Arabs in the territories should put up with it or get out; that the Jews have to rely on force; and that the Jewish destiny is, locked within the husk of Greater Israel, to defy the world.

PROFESSOR CAPLAN'S book provides a healthy corrective to such patronizing racist sentiments about "Arab mentality." He does not deny that Arabs think differently, but makes it clear that different is not necessarily inferior. His book is about the cultural dissonances that occurred when the two communities in East and West Jerusalem were thrust together after the unification of the city in the Six Day War.

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framework of Arab political reality nobody would be allowed to express such chauvinistic thoughts publicly or print them in the press unless the authorities were to some extent in agreement.

They dare not voice their resentment aloud because they don't want to antagonize the Israeli authorities. This deadlock finds an outlet in wish-fulfilling fantasies. Caplan detects the co-existence in the Jerusalem Arab of two selves, "the private self that is shrewd, pragmatic and fairly objective, and the public self that is self-deluding, vague, idealistic and emotionally expressive."

His study in East Jerusalem was made during the period 1969-77. Right at the beginning in 1969, the Australian Christian Dennis Rohan set fire to El-Aksa mosque.

Abraham and Ephron



ARAB AND JEW IN JERUSALEM Explorations in Community Health by Gerald Caplan, with Ruth B. Caplan. Harvard University Press. 300 pp. No price stated.

David Krivine

The Jewish people of Israel are a modern democratic society and speak with many voices. Some fringe groups or "queer fish," as Caplan calls them, talk of expelling the Arabs from the country and rebuilding the Temple on Mount Moriah, where stands the Dome of the Rock.

The Arabs take these observations seriously because "within the

Zola and Esterhazy

IDEOLOGY AND EXPERIENCE: Anti-Semitism in France At The Time Of The Dreyfus Affair by Stephen Wilson. London, Associated Universities Press. 812 pp. £35.00.

Arthur K. Steinberg

Order, which published an anti-Semitic newspaper, and of the *declassés* elements of French society, is amply detailed. They propagated myths, which included the alleged sexual prowess of Jews, and their maltreatment of gentile women.

Mr. Wilson maintains that there is a tradition of anti-Semitism among some elements of French society. He recalls the 1969 Orleans rumours that Jewish shopkeepers in Orleans kidnapped gentile women. Further support for his charge is provided by the actions of the French government from 1939 to 1944. Only a portion of France was occupied by the Germans, but Jewish citizens living in unoccupied Vichy France had their rights circumscribed and their property confiscated by the French and were sent to concentration camps.

The attitude of major segments of French society during this period are examined. For example, the bankrupt nobility considered itself submerged by the rising middle class, and sustained itself psychologically by condemning French Jews as the cause of all of its ills. After all, hadn't the Jews introduced capitalism in France?

The churchmen were one of the most virulently anti-Semitic factions. They spread the myth that all Jews were guilty of deicide. They refused to accept the secularization of France, and tried to curtail

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THE MEASURES they proposed included physical violence and the enforced Catholic education of Jewish children. At the same time, they attacked the Masonic movement in France for its contribution to the secularization of France, and the growth of capitalism there.

Mr. Wilson describes anti-Semitic deputies in the Estates, and their platforms and aims. Many of these elected officials used anti-Semitism for their political advancement. They appealed through it to the disgruntled, the Nationalists, the rural workers, and the underpaid intellectuals. All of them could blame France's ills on the Jews.

Some of the most confirmed anti-Semites were Jewish converts. They apparently were so concerned with their pockets that they accused practising Jews of responsibility for all kinds of national disasters. In fact, Clemenceau expressed the opinion that these individuals — in their desire to assimilate — were more opposed to the Dreyfus acquittal than other Frenchmen.

Even those who believe they understand the mechanics of anti-Semitism will benefit from a reading of this book. Its 850 pages are crammed with the results of painstaking research. It will give its readers a better understanding of the situation of French Jewry between 1894 and 1906, and of the history of French Jewry.

Arabs immediately pinned the blame on the Jews.

The shock of this traumatic event unbottled their repressed feelings. They gave expression hysterically to a pent-up hostility, fear and suspicion. Caplan considers this outburst of emotion to have been cathartic.

The Arabs got the accumulated anger out of their system — and observed that they were not punished, nor were their holy places taken away from them. This led paradoxically to increased self-confidence and a greater readiness for normalization.

AN INTERESTING analysis is made of the tendency among Arabs to embellish their case in any transaction by inventing stories designed to impress their interlocutor or to place the speaker in a favourable light. Caplan calls this practice "fabulation."

The problem here is not the propensity to invent tales but the irritation that these fables evoke in the Israeli listener. Either he is in two minds as to whether the far-fetched story might be true, so becomes embarrassed, or he realizes that it cannot be true, in which case he is infuriated at having been told "a lie."

He responds sarcastically and patronizingly, which makes the Arab lose face; and relations between the two are exacerbated. Instead Caplan recommends that the Israeli accept the story with humour and gravity, and treat it as "an artistic expressive utterance." Let him rather concentrate on disengaging the substance of the issue under discussion from its fictional trimmings. If he does that, understanding can be reached without hurt to either side.

MIDDLE EASTERNERS have their own way of handling negotiations. If an Arab wants to buy a certain property, he does not go to the

owner and ask him outright to sell it. He approaches an intermediary, who puts out feelers and reports on initial reactions.

When the two principal parties are ready to meet, it is not face-to-face on opposite sides of a desk in a small office. Preferred is what the author calls the "divan system." The office rooms are large, with divans lining the walls. People known to both parties side in and sit down, coffee is served, the conversation is general.

At a certain point the would-be buyer takes the property-owner aside and they deal with the matter in hand. The bystanders know what is afoot. They act as a kind of public opinion poll, their presence gives backing to the transaction.

The system has its merits: it reduces the possibility of clash and suits a society with time on its hands. Israelis are used to the direct Western approach, but should not look down their noses at the Arabs' more cautious and leisurely tradition.

Caplan reminds us of how the common ancestor of the Jewish people, Abraham, bought the Cave of Machpela, which he wanted as a burial-place for his wife Sara. The site belonged to one Ephron son of Zohar. Abraham didn't approach Ephron straightaway; he appealed to the owner's kinfolk, the sons of Heth, asking them to intercede on his behalf.

They did so. Ephron agreed to receive Abraham — "in the audience of the children of Heth" — and offered to give him the field and cave free of charge. That was of course a pious bargaining ploy. Abraham "bowed down before the people of the land" and insisted on paying. A price was agreed on.

It took time; but it was exquisitely polite, no offence was taken or given — and the two sides parted friends. There are worse ways of doing business.

Criminals

THE NAZI ERA, 1919-1945: A Select Bibliography of Published Works from the Early Roots to 1980. Compiled by Helen Kehr and Janet Langmaid. London, Munsell Publishing Limited. 621 pp. No price stated.

Hillel Goldberg

"EVERYTHING YOU always wanted to know about Nazism but were afraid to learn" might well be the subtitle of this superb bibliography of the most reprehensible social-political phenomenon in human history.

The compilers have produced a well-organized and well-indexed selection of 6,523 items on eight aspects of Nazism, and including other reference works on Nazism. The eight section listings include: The Nazi Party; From Struggle to Consolidation of Power; The Third Reich; The Criminal State; The Road to War; World War II; War Crimes; After the Fall of the Third Reich.

Each of these general listings includes a number of sublistings. Under "The Road to War," for example, the sublistings include: military policy; foreign relations, relations with Axis states; relations with 16 European states; origins of World War II; relations with the Western Hemisphere; Middle East; Far East.

THIS IS one of the most interesting autobiographies I have read in a long time. Haskel Nordon describes in detail his early traditional and secular education in a small Polish town, his futile attempts to study medicine in Poland, and his successful attempt to complete his medical studies as a young man in Bratislava, Czechoslovakia. However, an indiscreet Slovak annotation was added to the Gothic lettering of his Czech diploma: "The bearer of this M.D. degree has forfeited his rights to practise medicine in the Republic of Czechoslovakia."

Neither was Nordon allowed to practise in his native Poland. The world could have been gravely ill in the 1930s but, from the day Hitler became the saviour of the German people, no one wanted a Jewish doctor.

As a matter of fact no one wanted Jews any more. Young Jews became superfluous long before they and their parents were no longer thought of as people.

Nordon provides a detailed ac-

Displaced person

THE EDUCATION OF A POLISH JEW — A Physician's War Memoirs by Haskel Nordon. New York, D. Grossman Press. 314 pp. \$11.95

Alexander Zvielli

count of this tragic generation of young Diaspora Jews. Their parents had extricated themselves from the ghetto in the hope of a foothold in a better and more enlightened world. Yet they found themselves, in the decades separating the two world wars, powerless politically, betrayed in their culture, and without an economic base. They no longer held any civil rights and were regarded as subhuman. They would have fled, but found all escape routes sealed. It should be realized that Jews became survivors long before the Holocaust.

IN ORDER to continue

in his profession, Nordon accompanied licensed physicians on their rounds in Warsaw's only Jewish municipal hospital. In return for this privilege, he tested, without compensation, the urine and feces of eight to 10 patients a day.

His diploma at that time had decorative value only, so that Nordon was forced to look for another livelihood. He picked up another traditional Jewish trade, he became a travelling salesman for a pharmaceutical company. This allowed him to meet other Jews in the Polish provinces, and with them he held endless discussions, about their shared fate. They discussed such possible alternatives as Zionism or Communism. Dr. Nordon's excellent memory and his story-telling gifts revive all the burning issues of that Polish diaspora.

UNDER SUCH circumstances

the outbreak of World War II and the subsequent Nazi-Soviet division of Poland became, for Nordon, the physician, a blessing in disguise. It was the Soviet régime which recognized his Czech diploma and allowed him to practise. Nordon was rehabilitated as a doctor at a Polish sanatorium in Truskawiec which had been rebuilt by the Russians. The sanatorium was for Communist dignitaries from across the former Soviet border, and for Red Army soldiers wounded in the Soviet-Finnish campaign.

Nordon had an excellent opportunity to make a close study of the Soviet regime. He soon recognized this occupation for what it was — a reign of bureaucracy and terror. For the time being, however, his sanatorium was an island of peace and comfort in a ruined country racked by exploitation, secret police terror, and mass deportation of "unreliable elements" to Siberia.

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ing wounded soldiers to the temporary safety of the Eastern Ukraine and of Kiev.

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Mama Ioshen

HISTORY OF THE YIDDISH LANGUAGE by Max Weinreich. Translated by Shlomo Noble, with the assistance of Joshua A. Fishman. Chicago and London, The University of Chicago Press, x+833 pages. No price stated.

David Wasserstein

YIDDISH IS or was one of the main languages of the parents or grandparents of the majority of the Jews alive in the world today. For the vast majority of today's Jews the language now lives essentially as an emotionally charged vehicle for a handful of words, phrases, and even complete sentences for the most part fondly supposed to be untranslatable, reflecting something of the life and atmosphere of Jewish society in central and eastern Europe of the period up to the Second World War.

Beyond that the language is associated for many people with less attractive characteristics: poverty, oppression, persecution, flight from Europe combine with the perceived character of the language as a sort of bastard mixture of German with other more specifically Jewish (and other) features to give it less prestige in the Jewish world of today, and contribute to further its decline.

If the language still lives today, it does so in a context where continued survival means a perpetual question-mark about the future. The conditions in which the language is used today, in Israel, North America, Europe and elsewhere, are such as to make worry about its future a legitimate concern for all those who are interested in linguistic variety.

But it was not always so. For many centuries Yiddish provided the Jewish inhabitants of most of central and eastern Europe with a linguistic framework for their daily lives. Together with the elements provided by Judaism itself, as religion and as way of life, it

lived together in this way. As he says, "The most important thing was the feeling of a separate community, no matter whether the difference extended to all details. Jewishness was not lived by pattern and compared with non-Jewishness-pattern by pattern. Each of the two systems was taken as a whole." This distinctiveness of Jewish life and attitudes, this Jewish specificity, Weinreich calls the Way of the SHAs, the entirety of the positive markers of Jewish existence.

Weinreich's book is thus satisfying not just because it brings out excellently the richness of the Jewish life of Ashkenazi Europe but also because it helps to explain what it is that made the Jews different from their neighbours and united them to each other, over long periods and great distances, enabling them to maintain their distinctiveness up to our own times.

This book in fact represents only about half of the original. Published first in 1973, in Yiddish, as *Geshikhte fun der yidisher shprakh*, by the YIVO Institute for Jewish Research in New York, a limited audience. An English version was a necessity. In this version the true span of the work is concealed, as the subtitle of the original has been omitted: Concepts, Facts and Methods. Further, only the first two volumes have been translated; the latter two, containing the notes, have not been translated (the introduction to the translation does not make this very clear).

Its publication in English, in this excellent translation, is greatly to be welcomed. It makes available to readers with little or no Yiddish a monument of modern Jewish historiography, in the broadest sense: at the same time, it is a recognition that Yiddish no longer holds the position in Jewish life that it once did. That in itself is one mark of the decline of the specificity that Weinreich was so concerned to emphasize in the Jewish experience. Here more than anywhere we have to see a development of the greatest importance for Jewish history, and one whose importance is well brought out in Weinreich's study.

provided Jews with the marks of their own specificity in the world in which they lived. Related to the languages of the surrounding people, it was yet a different language, understood and apprehended as specifically Jewish, in its morphology, its vocabulary, its very way of looking at the world. As Weinreich argues very convincingly, Yiddish is far more than simply a language which Jews just happened to speak; it is part and parcel of the ideas Jews had about themselves.

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STEIMATZKY MEANS BOOKS

Bubbeh meises

IN GRANDMOTHER'S FOOTSTEPS: A Treasury of Household Hints from the Past by Elizabeth Beaumont. London, Bodley Head, 111 pp. £3.50.

Michael Nolan

PICTURE a grandmother, and you imagine a tubby, rose-cheeked old dear, sitting knitting, cat on lap, dispensing boiled sweets and advice to her grandchildren.

Now try to think of a single grandmother who fits this description and while you are doing it, reflect on this. Lucrezia Borgia was a grandmother, so was Cosima Wagner, and if Jezebel was not, it was hardly for lack of trying. One of the first headlines I wrote for *The Jerusalem Post* was "Granny eats kidnapper victim," and Little Red Riding Hood, you may remember, quickly discovered the universal truth that grandmothers are normally wolves in sheep's clothing.

If you are still not convinced, you need look no further than Elizabeth Beaumont's book of household hints, learnt from her grandmother, to discover the true nature of the breed. Take, for example, Chapter One, disingenuously entitled Beauty

Swift survey

HIS WRITING marked by a force and directness that often masks a dangerous irony, author of *Gulliver's Travels*, poet and pamphleteer, Jonathan Swift (1667-1745) has long been regarded as one of the greatest moralists and satirists in the language. Many of his poems are regularly anthologized — "Verses on the Death of Mr. Swift," "A Description of the Morning," "A Beautiful Nymph Going to Bed" — but it is only in recent years that the full range and versatility of his

Care and Cosmetics. Here Granny urges the reader to save money on moisturizing cream by putting potato or mayonnaise on her face, and to use avocado, bananas, strawberries or egg-whites instead of face-pucks. Shiny noses should be treated with bad raw potato. ("All the better to smell you with, my dear.") Hair should be washed in beer, rinsed in rosemary, and conditioned with mayonnaise. Camomile tea is good for bags under the eyes. ("All the better to see you with, my dear.") Salt removes tartar from teeth. ("All the better to eat you with, my dear. And my, how delicious! You taste of avocado and strawberries!")

Chapter Five is Granny Borgia's terrain. Wine stains should be covered with salt. Fresh bloodstains should be soaked in cold salt water, dried ones in water and a spoonful of ammonia. Pus stains, says Lucrezia laconically, wash out quite easily. Other vices are covered by tips about how to remove beer stains, nicotine stains, liqueur stains and resin stains.

Of the other hundreds of hints, some are rather obvious, some too time-consuming, some have been made redundant by new and better products, some involve the use of substances like trichloroethylene, isinglass, acetone or alum, which are no longer readily available, but some are genuinely useful and effective. Whilst it is hardly indispensable, it is an interesting volume to dip into. It may assist in a domestic crisis, and it does help to dispel the myth of the cosy granny.

poetry have been appreciated. In Jonathan Swift: *The Complete Poems* (Penguin English Poets, 1995), Professor Pat Rogers has re-established the texts by reference to the manuscripts and early editions. He has modernized the spelling and included several poems collected for the first time. The notes, which take account of recent scholarship, explicate Swift's meaning more comprehensively than has hitherto been achieved. This volume also contains a Biographical Dictionary of Swift's contemporaries.

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IT'S A WONDER I don't grow fat in this job, especially when I'm called on to attend two food events in one day. Fortunately, the first was a fish luncheon, relatively low in calories, which may have offset the ice cream tasting later in the afternoon. The fish feast was introducing the new Beit She'an valley firm, Dag Shan, which will process and freeze fresh-water fish, while the ice cream binge was promoting a brand of Italian machines for private ice cream parlours and moderate-sized factories.

The Dag Shan company was established by the Israel Fish Breeders Association and is owned and operated by the kibbutzim and other agricultural settlements in the Beit She'an and Jordan valleys. It will deal especially with the popular St. Peter's fish (*amun* in Hebrew, *mush* in marketplace parlance), but will also freeze carp, silver carp, grass carp, grey mullet (*baurri*) and trout (*jourel*). The firm works only with kosher fish and has approval for all its products from the Chief Rabbinate. For its gefilte fish only, it also has the special *hachatz* certificate of the ultra-Orthodox *haredi* community.

There is no problem in breeding more fish in Israel, but only in gaining marketplace acceptance for them. Dag Shan's general manager Yisrael Snir told us. The fish-breeders' aim, he said, is to reach the 15 kilos per capita consumption which is the average in Western Europe. The nine kilos per capita consumed here cover all types of fish, including frozen and tinned imports.

A high percentage of the fish we eat is sold fresh — some 25 per cent, of which nearly two-thirds are live carp. All told, nearly 40,000 tons of fish are sold in Israel every year, of which some 12,000 are raised in fresh-water ponds. The breeders hope to maintain the high carp sales while increasing sales of other pond fish. (Grey mullet, by the way, is caught in the sea when very young and then transferred to ponds.)

DAG SHAN's market research has led to the conclusion that the way to boost fish consumption here is to present it in forms which require the least possible effort on the part of consumers. All Dag Shan products are either cleaned and ready to cook or are already factory-cooked and require only heating. Legality does not permit labelling them "boneless," because it is impossible to guarantee this absolutely, but the maximum effort is made, and even the minced products do not contain ground-up bones, its manager asserts.

The three-month-old firm concedes that it cannot compete in price with the cheap imported frozen fish, such as the hake (*bakala*) from South America, or those frozen on the high seas by Israeli fishing vessels. But Dag Shan says its products are far superior in quality, particularly because of the proximity of ponds to factory, which enables it to process and deep-freeze the fish within two to four hours of their arrival live at the plant. The process used is called IQF — individual quick freezing — each piece being subjected to an individual blast of cold air. The plant follows American F.D.A. and European Economic Community standards, both as to ingredients and temperatures.

If prices seem high, says Dan Shan, this is because a cleaned and filleted fish represents only 30 per cent of its original weight. If this is so, filleted St. Peter's fish at IS300 to IS350 a kilo retail is not high when

From the freezer



compared with the IS180 being asked last week for fresh, whole St. Peter's fish at a Tel Aviv fishmonger's. Some of Dag Shan's processed fish products are even cheaper, while the most expensive is the smoked trout, which retails for around IS700 a kilo.

TNUVA IS the distributor of the new Dag Shan products, which will be sold at chain stores and fishmongers throughout the country. The main problem will be storage in the retail shops — traditionally the weakest link when it comes to the proper care of frozen foods in Israel. Unless they remain deep-frozen, fish products can spoil to the point of being inedible. Usually the stench is sufficient warning that fish should not be eaten, says Dag Shan food engineer Ze'ev Tene, and the best protection is to buy it only from a shop you trust to store it properly.

Dag Shan is working on the development of a heat-sensitive packaging material which would change colour if the temperature rises beyond a certain point and hence serve as warning, but, we were told, this may not be a reality "until the year 2000."

Like raw meat, raw fish should not be refrozen once it has defrosted, as this can lead both to deterioration and the growth of bacteria; but since fish thaws more rapidly than meat, its proper storage in shops and transport home is a greater problem, especially in summertime. Fish products which have been cooked before deep-freezing are less dangerous if defrosted and refrozen than those which are completely raw.

At present, there is no dating requirement on labels of frozen fish, except for those products which have been ground or breaded in the factory, and Dag Shan will mark these with a last date of use.

Dag Shan has already begun to

MARKETING WITH MARTHA

receive export orders, and believes it can develop a good market in Britain, especially through Marks and Spencer. An M & S buyer was present at the Dag Hotel luncheon, and I asked him whether exporting frozen fish to the land of fish-and-chips was not carrying coals to Newcastle. No, he told me, there is a good potential market for such speciality fish as the famed St. Peter's. He was much impressed by this, in the form both of factory-breaded and of imitation shrimps made by Dan chef Sandor Goldstein.

To make the kosher "fried shrimp," you take some pieces of the filleted fish, cut it into slices and season with salt, white pepper and lemon juice. Then dip them in flour and deep-fry in vegetable oil. At the luncheon, they were served with a sauce made from mayonnaise, salt, pepper, lemon juice, and chopped onion, dill pickle and parsley.

AFTER A FISH dinner, there is no kashrut problem in serving ice cream for dessert. I took my dessert separately that afternoon, together with my nine-year-old daughter — the family's ice cream "expert," at a demonstration of ice cream equipment and ingredients for the trade at the Tel Aviv Sheraton. It was sponsored by the company that claims to be Italy's biggest manufacturer of ice cream machinery, Mark of Milan. This was its first big show in Israel, though the machinery has been sold here through its local agent, Kirovsky Ltd. of Tel Aviv. The manufacturers' representative, Sergio Bono, says that Italy has something like one ice cream parlour for every 5,600 citizens, and he puts the Israeli figure at one for

every 40,000. He estimates that it would take an investment of about \$20,000 to \$25,000 for the machinery to set up a private parlour which would make its own ice cream on the premises — with a pasteurizer, a batch-freezer, a cream-whipping machine, and a freezer cabinet. His firm sells not only machinery, but also what it calls "natural ice cream ingredients," which are concentrated fruit purées, rather than chemically-made essences. The former, he says, are better both for health and for taste.

If Israel had more Italian-style ice cream parlours, Bono told me, we would be eating such delicacies as tartufo, which is a ball of two flavours of ice cream, covered in cocoa powder; cassata, three flavours plus candied fruits; as well as the fruit-flavoured water ice known internationally as sorbet, and all sorts of ice cream cakes, fully or partially frozen.

The latter have already begun to make headway on the local market, and Bono told me that some big factories, such as Artie, have acquired Mark's equipment for making them. Smaller firms here which use machines and knowhow from the Italian firm include Rio of Netanya, Glidaria, Manolito's, and Olidado.

Generally speaking, Italian ices contain more sugar and less butterfat than American-style ice creams. Bono also claims the Italians have a wider range of "true flavours" in theirs, while the American multi-varieties are often just additions of various syrups swirled into the same basic ice creams.

Obviously, the fancier speciality ice creams made by small outfits cost more — often much more — than the standard packaged ice creams, which begin today at IS120 a kilo. The basic ice creams of all our major manufacturers today have a uniform price of IS48.30 per 400-gm. package. The speciality ice

creams of the smaller firms range from IS180 to IS300 a kilo.

AT THE DEMONSTRATION, I spoke with the owners of two of these firms — Glidaria, which runs live shops in Jerusalem, and Glidaria, which has expanded this season from its original three shops in Tel Aviv to a whopping 43 branches throughout the country, from Tiberias to Beersheba.

Glidaria, run by Ya'acov Uri and his two brothers, is *kasher lamehadrin*, with a *haredi* certificate, and offers 16 flavours. It sells both the hard type ice cream and the soft so-called American-style. In only two years, it has become very well known to Jerusalemites, Orthodox and non-Orthodox alike, and is very reasonably priced at about IS180 per kilo.

Glidaria, which gained its reputation for South American-style ice cream, has come under new ownership and today belongs to the Meggido family of building contractors. But the production manager remains Marcello Rosenbach, and he assures me the ice cream is exactly the same as ever.

Its special attractions are a very low butterfat content — about 4 per cent compared with an average 10 per cent in most other brands — and the use of entirely natural ingredients, with no chemicals or colourings. As a result, there are some surprises in store for the unaccustomed customer. The vanilla flavour is yellow, because it is based on egg yolk, while the banana is white.

Rosenbach says all Glidaria's fruit flavourings are made from scratch in its own factory, in Rishon LeZion, and it offers 23 kinds. It also claims to put a much smaller percentage of air in its ice cream than other brands. All ice creams must have some air expansion to make them fluffy, but some are overextended with air, Glidaria asserts.

Each Glidaria branch sets its own prices. In Tel Aviv, the one on Dizengoff sells the take-home, hand-nucked Glidaria type for IS300. That just about equals the price of one of its nearby competitors, U.S.-style "American Dream" ice cream, which costs IS200 for a one-litre boxful weighing 700 gm.

AMERICAN DREAM boasts 33 flavours, nine-year-old Judy spends most of her allowance there and came home the other day ecstatic about the mango flavour.

But she's happy to eat virtually any ice cream that's being offered, and when I took her to the Mark of Milan demonstration she devoured a dish of pistachio flavour and then proceeded to work her way through most of a cocoa-covered vanilla and coffee tartufo. I contented myself with the latter, and decided that if it's typical of Italian ice cream, I wouldn't mind seeing more of it on our market.

The visiting promoters claim that Italian speciality ice cream parlours do a good business virtually year around. This should be good news for the local industry, which has been trying hard to promote the idea of ice cream in winter among our generally conservative public.

Readers who would like to know more about the two subjects I've dealt with this week — or, indeed, about the development of food processing in general in this country — may like to visit the Food Exhibition '83 at the Tel Aviv Fairgrounds between April 25 and 30. □ MARTHA MEISELS.